

Happy
New Year!

Publix



Opinion

The Official Voice of Publix

Happy
New Year!

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PUBLIX 1930 RECORD ASSURES '31 SUCCESS

STANDING at the threshold of a new year, and backed by the outstanding achievements of Publix in 1930, Mr. Sam Katz confidently predicted a greater growth, development and success for the company and its component individuals in 1931.

In a resume of the highlights of the past year, Mr. Katz found definite encouraging signs that Publix is constantly swinging forward in its march of progress. Evidence of this is unmistakable. As long as an organization is growing and moving forward, according to Mr. Katz, its future and that of the individuals who comprise it is unquestionably secure.

"Future growth," declared Mr. Katz, "is dependent upon past achievement. For that reason, I think it is very appropriate now, at the beginning of a new year, to survey what has been done in 1930 in order to ascertain what may be expected in 1931.

COMPANY NAME CHANGE

"The most significant happening of the past year, in my mind, was the change of the company's name from Paramount Famous Lasky Corporation to Paramount Publix. The name change was symbolized by the Atlantic City Convention, which was the first joint convention of Paramount and Publix. For Publix Theatres to reach such a standard of merit that an established and distinguished company like Paramount would be willing to include them in its own name is the most illuminating possible commentary on the progress of our organization. It is an honor of which we are extremely sensible and which we shall consistently try to deserve in the future.

"The year 1930 saw the successful consummation of our expansion policy. During that year, we acquired theatres in Portland, Maine, the Grubel theatres, the Netoco circuit, the Goldstein circuit, the Comerford circuit and theatres in North Carolina. In addition to these, twenty-five theatres are now in the process of construction. This alignment gives ample coverage over the entire country and provides us with excellent facilities to sell the splendid merchandise we will have at our disposal during the coming year.

"Another outstanding highlight of the past year was the effective reorganization of costs enabling the entire circuit to now operate with maximum efficiency at a minimum expenditure. This gigantic task would never have been possible but for the whole-hearted cooperation of every man in Publix. That it was successfully and smoothly accomplished is a great tribute to the resourcefulness and sound, business sense of our manpower. It furnished

another clear-cut indication of strength upon which the most optimistic hopes of the future can be based.

"Before going into the actual operation of theatres, I might mention the development of by-product income and the circuit-

wide maintenance survey effected during the past year. The former, through the medium of Commercial Entertainment Films, Fashion Films, candy sales and weighing machines brought an appreciable added revenue to our theatres. The maintenance survey made possible many useful improvements and renovations which enabled us to do better business on a more economical basis.

THEATRE OPERATION

"In the field of theatre operation, the realignment of Management and Booking departments concentrated the executive brainpower of Publix directly upon this important phase of our business. This, together with the consolidation of divisions and districts, makes for a closer and more intimate interlocking between activities in the field and the Home Office. On January 1, 1930, there were eleven divisions. These were increased to thirteen by expansions and are now compressed into five main sections, which include the thirteen sub-divisions. Simi-

larly, fifty districts at the beginning of the year were later increased to sixty-four by expansions which are now compressed into fifty-four. The manning of districts by district managers, district advertising men and district bookers, with a similar set-up for divisions, provides a more effective local team work between these three departments. The new realignment makes possible a more compact and efficient coordination of effort and, at the same time, assures a more direct, personal supervision of individual localities throughout the field.

"Three main innovations were instigated in 1930 which are now successfully working. A Short Subject Department was



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—Sam Katz.

PUBLIX RECORD IN 1930 POINTS TO 1931 SUCCESS

established which permits specialized concentration on this important part of a theatre's program. The details of accounting procedure were relegated to the individual managers in the field, resulting in greater efficiency. A policy of nominal charge for passes was started which effectively eliminated excesses and provided a definite revenue for theatres.

"Among the other outstanding happenings of the past year were the distribution of \$16,000 in cash prizes for the Second Quarter Contest and the publishing of the District Manager's Manual, which condenses the entire theatre operation procedure within the confines of a handy and readable book for the future guidance of Publix personnel.

ADVERTISING

"In the realm of advertising, the past year witnessed a number of material gains. The elimination of useless advertising costs and the special study of trailers with a view to decrease costs contributed the major expenditure saving of the circuit. Commercial newspaper rates were achieved in New York City and in several spots in the field. The New York Evening Journal, the evening paper with the largest circulation and, consequently, the highest rates in the city, was the most recent to fall in line. Increased and improved use of radio by individual theatres, materially aided the box-office. A recent change in type of the Paramount Publix hour was effected in order to directly aid theatres to sell tickets. It is also worthy of note that betterment of advertising standards and effectiveness was brought about by manuals, such as those on "Morocco" and "Tom Sawyer." Poster manuals permitted the dissemination of the circuit's best art talent throughout the field. The Hays' advertising code's confirmed stand, previously taken by Publix, against salacious and untruthful advertising, found but a few minor infringements in the entire year by any of our theatres.

PERSONNEL

"Among our personnel, Publix' "Promotion From Within" policy was clearly exemplified by such notable promotions as those of J. J. Fitzgibbons, J. A. Koerpel, George C. Walsh, M. J. Mullin, C. C. Perry, R. J. O'Donnell, L. J. Ludwig, Walter Immerman, Henry Stickelmaier and others. One hundred and nine men were graduated from the seventh, eighth and ninth Managers' School, providing a foundation for future growth. Three District Managers' sessions enabled practically all district managers to come to New York for training and personal contact with the Home Office. The extension of scope of the Personnel Department to cover all phases of Publix activity makes for greater coordination and efficiency in the training, assignment and betterment of our manpower.

KNOW YOUR ORGANIZATION

"During the past year, a concerted effort was made to familiarize everyone in Publix with his organization. In a personal tour through the circuit, I tried to make the boys in the field a little better acquainted with the Home Office. The District Managers' Session, the Chicago Convention and material periodically published in Publix Opinion, all furthered the "Know Your Organization" policy. This policy is a vital back-bone of our business and should be conscientiously pursued during the coming year.

PRODUCT

"In a year when the general average of product has been somewhat below that of normal times, Paramount has come through in splendid fashion, as usual, Sure-fire hits such as 'Street of Chance,' 'Sweetie,' 'The Love Parade,' 'Sarah and Son,' 'Honey,' 'Man-slaughter,' 'Monte Carlo,' 'Anybody's Woman,' 'Animal Crackers,' 'Morocco,' 'Feet First,' 'Playboy of Paris,' 'The Blue Angel,' 'The Royal Family of Broadway' and 'Tom Sawyer' indisputably placed Paramount at the head of the industry for the production of sure-fire box-office pictures. Great prestige was won for Paramount and the industry at large by such pictures as 'The Vagabond King,' 'The Silent Enemy' and 'With Byrd at the South Pole,' the latter winning the Motion Picture Academy award for sheer beauty of photography. The first forerunners of the new season's product are a clear indication that exceptional business may be expected in 1931."

FORECAST!

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SOUND

"Constant watchfulness and care was instrumental in improving sound projection in theatres. The new process of noiseless recording, first used in Paramount's 'The Right to Love,' is a great step in the perfection of talking pictures and in making them the great undisputed entertainment medium of the modern age.

SHOWMANSHIP

"What was particularly heartening last year was the resourceful examples of real showmanship displayed all through the circuit. Live lobbies peped up the theatres and were conducive to drawing in more trade. Monday revivals did much to curtail 'Blue Mondays.' Midnight previews on the day before the picture opened not only bolstered the receipts of a weak day but caused valuable word of mouth advertising for the new picture. The effectiveness of this policy was seen in the fact that it was immediately followed by other companies. Successful campaigns aimed at juvenile patronage were instrumental in bringing the kids back into the theatre. Seasonal slumps such as bad weather, Lent, the week after July 4, closing and opening of schools, football and summer outdoor activities were successfully combatted by special campaigns that were felt at the box-office. Prosperity Week definitely boosted box-office receipts and established Paramount pictures and Publix theatres as symbols of prosperity and progress in each community.

"This survey of some of the outstanding highlights of 1930 in Publix merely scratches the surface. There have been numerous other achievements which the limitations of space prevent me from going into. However, this resumé suffices to prove conclusively that certain definite steps of progress have been made.

It has proved that Publix is not a static organization, but is constantly on the move toward greater development. Despite business conditions, despite the quality of product, despite any obstacles which have arisen in its path, Publix has forged ahead. The organization has become firmer, more muscular, more coordinated and effective an instrument for the accomplishment of its primary purpose—selling tickets for theatres.

"So much for the past. Now, what of the future?

"I am no prophet. I haven't the power to tell anyone today what will happen tomorrow. I make no pretensions on this score and never have made any. However, there are certain things which follow as logically and inevitably as day follows night. If an organization is young, sound, vigorous and growing, barring some unforeseen catastrophe, it does not take a prophet to predict that in a year from now it will be sounder, stronger and bigger than it is today. Future activity of anything, whether it be a bank stock, a race horse, a machine, a company or a man, is always gauged by past performances.

"Publix may be justly proud of its performance in 1930. Therefore, it has every reason to expect even greater achievement in 1931!"

VITAL POLICY!

"The Know Your Organization Policy is a vital backbone of our business and should be conscientiously pursued during the coming year."

PUBLIX 100% CLUB LAUNCHED!

MEMBERS TO BE FIRST IN LINE FOR PROMOTION

Consistent with Publix' policy of basing its own growth and development upon increased opportunities for the self-advancement of its manpower, a new, infallible vehicle which, by the end of 1931, will automatically select the cream of the circuit's managerial strength, goes into effect on January 2, 1931. The new policy for the selection of promotion timber will take the form of a Publix 100 Per Cent Club.

The advantages of this club, both to the members finally elected and to every manager competing (which includes the entire roster of Publix) are numerous. Topping them all, however, is the fact that a systematic, organized search will be made throughout the entire circuit each year for the ten best theatre managers in Publix. The group of men finally chosen, the runners-up, and all the men nominated will, in the course of this search, be clearly spotlighted before the eyes of their seniors, in whose hands their possibilities for promotion lie. All district managers' assignments will be made from the actual members of the club.

Briefly, the plan of the 100 Per Cent Club, as suggested by Mr. John F. Barry and approved by Mr. Katz and other Home Office executives, is as follows:

Starting January 2, 1931, the activity of every theatre manager in Publix will undergo the keen scrutiny of his district manager. Nominations will be made by district managers of the most eligible men in their district for membership in the club. These nominations will be approved by the division managers. At the end of the year, a final selection of ten members will be made by a Home Office committee.

No Territorial Restrictions

These ten men will represent the outstanding theatre managers of the company. There will be no territorial basis for selection. It will be possible for all ten men to be selected from any one division. In other words, there will be no definite quota allocated to a division or a district. The final choice will actually represent the ten best managers in Publix, irrespective of where they may be assigned.

Factors which will determine the nomination and selection of men include exceptional advertising campaigns, skillful program arrangement, elimination of unnecessary expense, coverage on quota, community contact, character, observation of company routine (preparation of reports, not holding out unpaid bills, etc.), and general showmanship and ability as a theatre manager.

Length of service with the company will not have an im-

portant bearing on selection. Men in our newly acquired theatres are just as eligible as older Publix men. All managers start from scratch and every manager has an equal chance to merit by performance his election to the 100 Per Cent Club.

—JOHN F. BARRY

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Throughout the year of 1931, the names of men who merit consideration for nomination, will be carried in Publix Opinion. Thus, all the eligible aspirants will be kept before the attention of Home Office executives and every one in Publix. The fact that a man wins mention for nomination does not in any way determine his final nomination. However, it is evident that the more often a man is mentioned for consideration, the better chance he has for final nomination and selection.

What Membership Means

Some of the outstanding advantages of membership in the Publix 100 Per Cent Club are:

1. It will represent the outstanding theatre managers of the entire company who will be given first consideration for district managerial promotions.
2. Each member of the club will receive a \$3,000 life insurance policy in favor of any beneficiary chosen by the member elected, with the premium to be paid by the company. This insurance will remain in force as long as the member remains in the club, and for one year thereafter. If a member is re-elected for a consecutive year, his insurance policy for \$3,000 will be carried by the company for a total period of five years, provided he remains in the employ of the company throughout that period. This insurance policy is in addition to the regular \$1,000 policy given every theatre manager.
3. Members of the 100 Per Cent Club will be brought to the annual convention of executives and District Managers.
4. A gold button reading "Member Publix 100%

Club," with name of representative engraved on back of button, will be presented to each member at the annual convention. This presentation will be made by Mr. Katz.

5. A plan will be developed so that each member of the "Publix 100% Club" will be given district managerial training during the period of his membership to prepare him for the promotion for which he will be considered as a reward for his winning membership in the 100 Per Cent Club.

6. A cash bonus award will be given each member selected. The amount of this cash bonus award has yet to be determined. However, it will be substantial. No emphasis is placed on this detail because Home Office executives feel that beyond all other things, the most important of all the rewards given members of the "Publix 100% Club" will be the fact that they will be marked men to be given first consideration for promotion as District Managers.

The club is, in general outline, modelled after the Paramount 100 Per Cent Club, which started in April, 1924, and is still in existence. Salesmen who have won places in that club during the years of its existence have always been considered first in line for assignments as Branch Managers. The Paramount 100 Per Cent Club has been entirely effective in accomplishing the purpose which prompted its organization.

"As an incentive for the improvement of managerial manpower and as an opportunity for the self-development of individual managers," said Mr. Katz, "the 100 Per Cent Club is one of the best movements for the fulfillment of this double purpose ever instigated in Publix. I shall personally watch with the greatest interest the progress of managerial nominations and I am certain that every one else in the Home Office and in the field will do the same."

Commenting on the plan, Mr. Barry declared that a number of theatre managers may feel that because the company's expansion policy is now practically accomplished, the possibilities for promotion are restricted. This is not the case, he pointed out, because competent district managers are always needed as soon as the proper calibre men are ready for the job, and those managers will be first considered for promotion who have won membership in the 100 Per Cent Club.

"Some managers have felt that their work might be overlooked," said Mr. Barry, "because they have not the same direct contact with the Home Office that District Managers have. The Publix 100 Per Cent Club now links every theatre manager more directly with the Home Office so that, week by week, right through the year 1931, and thereafter, the work of every theatre manager will be studied more carefully by Home Office executives. Good work can not go undiscovered. Outstanding ability

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—SAM KATZ

COIN PRODUCT ASSURES BIG YEAR IN '31

Basing his optimistic outlook upon the unusual strength of the product booked for the opening months of the new year, Mr. Sam Dembow, Jr., looks forward to a most successful and prosperous box office year for Publix in 1931.

"Nothing will ever change my conviction," declared Mr. Dembow, "that if sufficiently attractive, desire-compelling merchandise is placed before the public, they will come clamoring to buy it despite any obstacles which might be placed in their path. I believe we have just such merchandise for the coming year. The product slated for January has all been seen and it is of the top-notch quality. Reports of February and March product indicate that it is of equally high merit. Every indication points to the continuance of this essentially box-office product throughout the balance of the year. With such merchandise, the result at the end of 1931 can not be in doubt. It has Prosperity written all over it!

"Everyone in the Booking Department is giving serious thought to product selection for the coming year. The needs of every theatre, the circumstance peculiar to individual operations, the specific tendencies of local audiences and every factor that can possibly contribute to or detract from the selling of a picture, will all be carefully and thoroughly considered before it is booked for any theatre.

"Our present alignment in the Booking Department makes this closer supervision of buying product for individual theatres possible. With this set-up, and with the magnificent product we have to choose from, I see no reason why 1931 should not be a banner year in Publix from the viewpoint of successful selling of desirable merchandise."

Outstanding Product

In reviewing the product to be played in Publix during January, Mr. Dembow points out that Paramount, as usual, takes the lead with four certain hits. They are: "Blue Angel," with Emil Jannings

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AMUSEMENT AD RATES REVISED DOWNWARD

Success everywhere is meeting the fight being waged by the Publix Advertising Department against inequitable and unreasonable amusement rates, according to A. M. Botsford, who cites the most recent accomplishments in getting lowered rates.

"The Advertising Department's most notable achievement in securing reduced rates is in New York City, where amusement rates were probably more out of line than anywhere else," Mr. Botsford said.

"Commercial rates for Publix advertising, placing our theatres in New York City on a par with any business establishment, have been secured in the Graphic, the News, the Mirror, the Saturday Evening World, the Sunday Times, the Evening Journal and the Telegram. There will be no rate discrimination by these papers against Publix theatres, hereafter."

"Of these papers, the Evening Journal, with the largest circulation in the evening field, was the last to capitulate, but it was finally convinced with the rest of the unfairness of discriminating against theatrical advertising, which, incidentally, contributes a tremendous proportion of its lineage."

Out-of-town papers, too, are granting commercial rates to Publix theatres, Mr. Botsford said. Among them are the Boston Post and newspapers in Nashville, Tenn., which extended commercial rates to Publix with the opening of the Nashville Paramount.

will be more quickly recognized."

Further details of the plan will be carried in subsequent issues of Publix Opinion. In the mean time—GET SET! The race starts on January 2nd!

Correct Procedure

Theatre managers, in many cases, have not been taking cash discounts to which the theatre is entitled on payments for which checks are drawn by the manager. This omission, through either neglect or oversight, necessitates much additional work in the Home Office, in drawing new checks, and also results in a delay in the payment of the bill.

It is most important that each bill for which the manager draws a check be scrutinized carefully, so that any cash discounts to which the theatre is entitled will not be overlooked.

Cash discounts represent a definite saving in theatre expenses, and although a discount may amount to only a few cents on any individual bill, an accumulation of these small discounts amounts to a great deal of money over a period of time.

T. X. JONES

MAGNIFICENT!

An uncut, unscored rough print of "Fighting Caravans" moved an audience of Home Office executives at a preview to enthusiastic endorsement of this mighty epic of the opening of the west. The magnificent sweep and roll of the production leaves feelings of unprecedented natural grandeur that will thrill audiences!

Sterling cast consisting of Gary Cooper, Lily Damita, Tully Marshall, Ernest Torrence, Fred Kohler and Eugene Pallette should bring them in droves!

'Sawyer' Pulls One Third Kid Attendance in Publix

That Paramount has succeeded in drawing child patronage back to the theatres with "Tom Sawyer" is shown by a report, based on actual figures, recently made by Publix Theatre Analysis Department. According to this report, nearly one-third of the entire audience which attended "Tom Sawyer" in all Publix week-run houses was composed of children. Ordinarily, a house getting from 15 to 18 per cent children business is considered doing very well.

The analysis was based upon managers' reports, which stated the exact percentage of children's business computed from an actual count of paid admissions.

The Strand Theatre, Plainfield, N. J., topped the list with a 38 per cent kid attendance. The Paramount, Youngstown, Ohio, followed closely on its heels with 37 per cent. The Royal, Kansas City, came in third with 33 per cent. Other runners up were the Paramount, Asbury, 25 per cent; the Broadway, Springfield, Mass., 25 per cent; the Allyn, Hartford and the Paramount, Providence, 24 per cent. The general average of children attendance for all Publix one week runs was 29.7 per cent.

Split Week Figures

In the split week houses, the exact kid draw of "Tom Sawyer" was more difficult to determine, inasmuch as the managers' reports indicated the kid percentages for the entire week. However, the unusual increase in kid percentages for the full week, as compared with normal weeks, proved beyond any doubt that "Tom Sawyer" was pulling the kids back to the theatres. In the Strand, Long Branch, for instance, the kid percentage for the week was 34.5. In the Lawler, Greenfield, Mass., it was 34. The Jole, Fort Smith, Ark., pulled in 33. The Paramount, Brainerd, Minn., rung up 29.42. The Imperial, Augusta, Ga., hit 22.4, etc. The general average of kid percentage for the split houses ran close to 30 per cent.

Extra Kid Draw

That this extra kid patronage was telling at the box office when added to the big adult draw of "Tom Sawyer" became evident as soon as the picture opened. The most conspicuous example of this was the State, Hibbing, Minn., where the first two days' business was 176 per cent higher than any two day average in the history of the theatre. At the State, Sioux Falls, the two day average was topped by 98 per cent. At the Majestic, Wichita Falls, the three days' average of the theatre was topped by 59 per cent. The four day average of the Olympia, Miami, was beaten by 50 per cent. The Amherst, Amherst, Mass., pulled 88 per cent above its aver-

MONEYMAKER!

"I'll back Bancroft's new picture, 'Scandal Sheet,' to be a real money-maker," Arch Reeve has wired Mr. S. R. Kent. "The preview last night at the Westlake Theatre was little less than a sensation. Picture has well told story that is fresh, and grasps interest from start. Characterizations of Bancroft, Clive Brook, Kay Francis, Regis Toomey and others are superb. 'Scandal Sheet' measures up in every way to the high standard Director Cromwell has maintained with 'Street of Chance,' 'For the Defense' and 'Tom Sawyer.' I am convinced this picture is a natural."

In New England

Foreign versions of Paramount pictures have met with notable receptions in New England, as well, particularly in such towns as New Bedford, Pittsfield and Woonsocket, in regular engagements or midnight shows at second or third run houses, and even in special or midnight shows in A houses.

Biggest drawing card of Paramount's foreign versions, according to Phil Seletsky of the booking department, is the French version of "The Lady Lies," which invariably pulls business in cities with large French or French Canadian populations. At the Bijou in Woonsocket, "The Lady Lies" in French rolled up a gross in two days which equalled an ordinary two days business for a picture plus vaudeville. Other French versions which were successful in regular engagements at the Bijou are "The Big Pond" and "Slightly Scarlet."

Foreign versions have been used

NEW YEAR'S EVE IDEA!

Added stimulus to New Year's Eve business will be given this year in theatres under Milton H. Feld's jurisdiction by opening a new picture for the occasion. Box office closes at 5 o'clock and after the last picture is run, the special gala New Year's Eve performance starts with a new picture. This will be done in Toledo, Rochester, Youngstown, Kansas City and other towns.

The idea behind this is that with a new picture, augmented by a special live talent show, a number of holiday makers will be drawn into the theatre who would normally stay away because they might have already seen the picture during the week.

New Form Issued For Traveler's Advances

All department heads have been furnished by Mr. F. L. Metzler with a special "Traveler's Advance Requisition" form, to be used in procuring advances for all trips on company business.

The new form is designed to facilitate drawing and delivering of checks, provide the traveler's correct home office address and department, give the day and hour he expects to leave, afford a means of identifying the advance of a later date by requiring names of the cities to be visited, and enable the accounting department to classify the disbursement by stating the purpose of the trip. Date the traveler expects to return is also to be given, to determine whether or not the amount requested is sufficient for the trip.

Local Merchant Pays To Plug New House M. C.

To popularize the new master of ceremonies at the Fisher, Detroit, Mich., and to concentrate efforts in an area near the theatre, Milton Herman of the Publix-Kunsky exploitation staff procured a tie-up with nearby jeweler on a diamond weight guessing contest. More than 20,000 heralds, (paid for by merchants) plugging Bob Nolan, the m.c., who acted as judge, were distributed in the Fisher and General Motors Building.

Foreign Version Films Swell Box-Office Draw

Houses in situations which have a large foreign language speaking population have a splendid opportunity to reach out for extra receipts at the box-office through the medium of foreign versions, asserts Mr. D. J. Chatkin.

"Paramount alone," Mr. Chatkin said, "now has a sufficient variety of both features and shorts in foreign languages to provide programs which will not only attract the foreign element in any community in great numbers, but will prove entertaining as well."

"Much success has already met showings of foreign versions in many industrial centers, where the percentage of foreign language speaking people is high. 'Melody of the Heart,' UFA picture in Hungarian, did outstanding business at the Crescent Theatre in Perth Amboy, New Jersey, two weeks ago, and a second run of 'Hungarian Rhapsody' is planned, to attract the Hungarian element of the city.

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HUGE ECONOMIES EFFECTED BY CONSTRUCTION, MAINTENANCE AND RESEARCH DEPT. IN 1930

Major accomplishments of the Construction, Maintenance and Research Department during 1930 have been the perfection of a complete organization for servicing the field, improved methods in directing this service so that it is accomplished at minimum cost, and research which has states Mr. Eugene J. Zukor.

"The various divisions of the Construction, Maintenance and Research Department, under Messrs. Greenberg, Buchanan, Elder and Dr. LaPorte, are faced with a great responsibility because of the wide scope of their activities, measured in expenditures which run into the millions," Mr. Zukor said. "What ever economies are made are of major importance."

"A resume of the activities of these departments during the past year indicates certain, definite steps of progress toward the goal which Mr. Katz has set before us: Maximum Efficiency At Minimum Cost. I have every confidence that this parade of progress will be carried into the next year with even greater success, to the ultimate benefit of the individual theatres and the company as a whole."

Importance of the rigid cost control which has been achieved by the department is seen when consideration is given the immense amount of construction alone which the department has supervised during 1930.

Construction

"During the past year," Morris Greenberg states, "this department spent for new theatres, for remodeling of theatres and for ventilating installations, approximately ten and one-half million dollars. This figure covers construction costs only on theatres which have already opened or re-opened, and does not include expenditures such as architects' fees, carrying charges, and the like, which will approximate another million dollars."

"Twenty-one new theatres have been built and opened during the year, and sixteen major remodeling jobs completed. Forty thousand seats were added to the circuit through completion of this construction.

"Seventy-five theatres had new cooling systems installed, ranging from fan systems to complete refrigerating plants.

"In addition to these figures on work already completed, construction of the 29 theatres now in progress represents an enormous expenditure. As of one month ago, striking a balance of work in progress, the department's regular survey showed \$11,750,000.00 in new construction."

Research

Of outstanding importance during 1930 was the research done under Dr. LaPorte, effecting economies which will in time aggregate many millions of dollars. In the matter of sound supervision, maintenance and service, the former complete reliance on ERPI has given way to the functioning of a sound department which includes a warehousing division to control the stocking and disbursements of supplies and repair parts, and a field force to supervise the installation, maintenance, repair and replacement of equipment.

Under the present alignment, the operation is divided into nine districts conforming to the same general maintenance areas. A District Sound Engineer is in charge of the territory, under orders from the District Maintenance Supervisor, but responsible to the Home Office Sound Division in all matters of technical procedure.

Careful testing of all equipment before purchase and before discharging has resulted in a saving of over 25 per cent in the matter of tubes alone, cost of which is over a million dollars a year for

the circuit. Similar savings are reported by Dr. La Porte in the matter of batteries, new equipment incidental to sound projection, and the installation of equipment.

Further work of the department has been in extensive investigation of and experimentation with wide film projection and photography. Plans are ready for adoption of wide film projection if and when public demand will seem to favor it.

Investigations in color photography have gone on at a great rate, with indications that announcement of a new additive color process will be made within the next few months. Perfection of principle will give Paramount a color process of its own superior to any now in general use, at a cost only slightly higher than the cost of black and white film.

In addition to the foregoing, the department has engaged in research to determine the quality of various materials, apparatus, etc. Typical of this activity has been the testing of lenses, carbons, all materials used in the construction, maintenance and operating of theatres, and all schemes suggested with a resultant saving of thousands of dollars due to the selection of only the best of offered wares.

Maintenance

The Maintenance Department under J. H. Elder has perfected its organization during the past year and is now in a position to give attention to sudden needs at all times. Basis of the field structure consists of the maintenance supervisors located at various centers.

Complete field set-up is as follows: New England, J. T. Knight, Jr.; Scranton and New York, George Cavanaugh; Atlanta, Nash Weil; New Orleans, H. R. Switow; Minneapolis, H. A. Rubens; Dallas, H. L. Abernathy; Chicago, Roy Foskett; Denver, Frank Roberts.

Attached to the office of each supervisor is a complete staff of general maintenance men, sound engineers, projection men, organ repair men, etc.

"The proper functioning of the service department," Elder points out, "is dependent on the complete co-operation of the individual managers with our personnel. Although we are equipped to give 24 hour service every day, the smooth functioning of the department will be aided if managers will place orders on time, and give complete information on every requisition. Placing of orders at frequent intervals is also important and will result in material savings in shipping costs."

B'WAY BOWS TO "SAWYER"

Present and former children of all ages jammed the giant New York Paramount all last week as "Tom Sawyer" smacked Broadway with a terrific coin wallop. It is a safe estimate that Paramount will win more praise for this outstanding achievement than for any other picture it has turned out. The studio boys seemed to have hit the exact intersection of children and grown-up interest with this money work of genius. New York critics went haywire! It's the outstanding talk of the town.

"Debunk the Ballyhoo" Manager Tells Trade

With modern advertising soft pedalling selling ballyhoo behind an aura of quality expressed in copy, typography, and layout, motion picture advertisers have given up circus methods in everything but exploitation. Some still adhere religiously to milk bottle top tie-ups, and laundry heralds without once checking returns on their investment of time, energy, and sometimes money.

The opinion expressed by heads of Publix advertising department, and published from time to time in Publix Opinion, is that exploitation which does not definitely sell a fairly large number of theatre tickets is useless. That others in the industry are slowly accepting this principle, is witnessed by the following article "Debunk the Ballyhoo" which is reprinted from Motion Picture News. It was written by Jack O'Connell, manager of a non-Publix house in Toledo.

The article follows.

I think Barnum was wrong. At least, his philosophy wouldn't apply to the present. Maybe there was one born every minute in his day, but the American public in 1930, as represented by millions of theatregoers, decidedly is not a bunch of saps. They know what they want, and the showman today has to have the goods if he wants to click. The press agent or producer who ballyhooed a lot but produced little had his day, but "them days is gone forever."

The fact that Susie Toots wears Toless hose doesn't send people rushing into the theatre to see her in her latest talking blurb nor does it increase the romantic appeal of the motion picture. Exploitation of the modern day lacks the punch of the old days simply because the day and age are further advanced and therefore more blasé—Anna Held's bath in a tub of milk on Broadway would only excite an arrest by the police today and would leave the wary editor cold with indifference.

We all know the story of the boy who cried "Wolf" once too often—the wolf ate him up. So it is with modern exploitation. We shout and rant and rave and pore madly over dictionaries in search of new adjectives and phrases to describe our latest picture—Bigger and Better, Stupendous, Greatest Spectacle of All Time, etc., etc.

The people come—they see—they hear—and then they walk away disappointed and chagrined because they were the victims of a well-planned campaign of hooey.

Day by day in every way exploitation is getting weaker and weaker, not because the scribes and pamphleteers have lost their punch or have forgotten any of the tricks of their trade, but because they have very little to exploit and the public is wise to it.

Sell Romance!

There is too much commercialism in the motion picture industry, and that is the one real reason why exploitation today lacks force and selling power. Regardless of what producers have to say on the subject and in spite of their short-sightedness at times, the making and presentation of motion pictures is more than a cold

business proposition—it is and always must be an art.

Which brings us to a worthy thought—the same genius and talent manifested in the creation of the motion picture must carry through to its presentation; the same halo of romance which must surround the really successful production at its inception must be evident in the art of exploitations used to interest the movie-goer.

I repeat, there is too much commercialism in this industry. We hear the chain theatre manager talk about merchandising his picture. Merchandising! You cannot merchandise motion picture entertainment any more than you can merchandise dreams, and the exhibitor or producer who works on this basis is doomed ultimately to dismal experiences.

Theatre Has Fascination!

Admitting that this is a high-powered age and that methods of yesterday have been relegated to the discard, the theatre has the same fascination today as it did in the days gone by.

Remember back in the days of the old Home Town? The salesman used to say (and still does, in fact): "Buy this picture; it has good exploitation possibilities." What does he mean by that? Does he mean that simply because the picture shows the leading man eating Puffed Nuts breakfast food the exhibitor should rush out and tie up with some cereal company?

The history of this business shows that the pictures that had the least to exploit from a commercial standpoint were the biggest business draws at the box-office.

What is exploitation, anyway. Is it building up the desire of the people to see something you haven't got? Is it the old art of ballyhoo modernized? Or is it the honest attempt of publicity men to acquaint the public with worthwhile attractions? If it is not the latter then we had far better strike the word from our vocabulary and eliminate it from our industry.

I think that the public is sick and tired of listening to and seeing the sad attempts of exploiteers—or should we call them racketeers?—to foist inferior products upon them. I think that the public is fully aware of the fact that the majority of the boys running aimlessly over the country trying to pep up dejected exhibitors are not skilled publicity men nor are they capable (with few exceptions) of creating any plan or idea that has not been worked to death by anyone who ever read the time when in the press books.

Get 'em Excited

By this time I suppose some of your readers are asking: "Well then, if you know all about it, what is exploitation?" The only answer I can give is: Getting the people who have the money to come to your show excited over something worth getting excited over. Creating a desire—building a romance around your play or your theatre—keeping away from realism—coloring your story more with the warm, inviting glow of a shaded lamp than with the stark nakedness of bright daylight. Building in the minds of those you wish to impress the spirit of fantasy—keeping your characters on the screen the shadowy forms they should be, not playing them up as divorced actors or actresses with their petty weaknesses or as the blatant, publicity-seeking ingenue—making your theatre a place where the weary work-a-day folks can come and dream. Divorcing from the minds of amusement seeks the commercial aspects of our business—that, my friends, is what I would call exploitation.

3 B. O. HITS!

Three big money-making pictures usher in the New Year on Broadway! "The Royal Family of Broadway," with Fredric March and Ina Claire, opening at the Rivoli, Monday, Dec. 22, to the tune of smash box-office strains and rave reviews, assured that theatre of another long run attraction in the wake of "Morocco." Ronald Colman opened at the Gaiety on Thursday, Dec. 18, in Frederick Lonsdale's screen original, "The Devil To Pay," a United Artists' Picture. The Sigmund Romberg musical stage success, "The New Moon," which ran for more than a year on Broadway, returned as an MGM picture. Starring Lawrence Tibbett, Grace Moore and Adolphe Menjou. It opened at the Astor on Tuesday, Dec. 23.

FINAL BAN PUT ON SALACIOUS ADVERTISING

Final warning on salacious advertising has been issued by Mr. Sam Katz to theatre, city, district and division managers. Advertising which goes beyond the code of ethics laid down by the Hays organization will absolutely not be tolerated, Mr. Katz states, and any violations will be construed as direct disregard of Mr. Katz' orders.

Since Publix led the industry in placing a ban on off-color advertising, all the more seriousness will attach to violations of this ban henceforth. Corroboration of the stand taken by Publix and Paramount by every other film and theatre organization, crystallized in the Hays code, makes it incumbent upon Publix theatres to adhere more rigidly than ever to their self-imposed regulations.

In this Publix is joined by the entire industry, determined to outlaw salacious advertising once and for all. Not only will the Hays office constantly check all advertising, but each circuit will check advertising of its own theatres and theatres of other circuits, in a cooperative drive against indecent publicity.

Mr. Katz blasts the alibi which is usually offered for salacious advertising, pointing to the proven fact that it harms business far more than it stimulates it, and nullifies the increasingly successful efforts of the industry against censorship and kindred handicaps.

Limits in general tone set for advertising in Mr. Katz' pronouncement are those of press book and manual copy, beyond which no advertisement may go.

OAKIE K.O.'S. 'EM

A side-splitting box-office knockout of a picture is guaranteed by Arch Reeve for Jack Oakie's latest and funniest picture, "The Gang Buster." Telegram, sent to S. R. Kent, lauding this rib-tickling comedy, is reproduced below.

"Laughs told the story of great Oakie comedy last night when 'The Gang Buster' was previewed at Figueroa Theatre, Los Angeles. Jack Oakie as cocky young country boy selling life insurance among the gangsters gives most hilarious performance of career.

"Laughs are built on firm structure of a really fascinating plot which would hold audience without the succession of original gags and super-funny dialogue that make 'The Gang Buster' an outstanding comedy.

"Supporting players and Edward Sutherland's direction splendid. 'The Gang Buster' has great advertising and exploitation possibilities and picture should get mighty high grosses."

MR. FELD'S TOUR SHOWS MANPOWER DEVELOPMENT

The splendid development of individual manpower all along the line, was one of the most striking impressions received by Milton H. Feld during his recent three weeks' tour of Publix de luxe operations in the southern and western territory. Mr. Feld's tour included Atlanta, New Orleans, Houston, Dallas, San Antonio, El Paso, Los Angeles, Denver and Kansas City.

Renewing personal contacts after a lapse of time during which his duties kept him bound to his desk at the Home Office, Mr. Feld was highly gratified at the mature growth and development of men whom he formerly knew as fledgeling showmen serving in subordinate capacities in theatres. Nearly all of them have now moved into executive posts and are fulfilling their duties with eminent capability.

"I attended several meetings merely as a bystander," declared Mr. Feld, "and I was agreeably surprised to note with what organized thought and thoroughness these men approached the daily problems of their theatres. The meetings were most comprehensive and covered every possible phase of theatre operation. Every man seemed to be on his toes and thoroughly alive to the importance of getting the maximum business out of his theatre.

Costs Kept Low

"In every town I found that managers are doing their utmost to keep operating costs down. They all definitely realize that they are not playing a game but are in a serious business which requires the constant coordination and concentration of time, energy and effort if they are to show results. They have a keen flair for new ideas that can be turned into box-office aids and a real appreciation of the necessity for building up the strength of their shows."

Considerable thought is being expended, according to Mr. Feld, on the subject of livening up shows by means of local talent, amateur nights and contests for which attractive prizes are invariably promoted. "Country stores" are effectively used in Pueblo, Cheyenne, Greeley, Grand Junction, Joplin and Springfield. At the Strand Theatre, Cheyenne, the operators went out and promoted five turkeys in a contest which was a life-saver at the box-office. The Paramount, Denver, tied into the local Atwater Kent contest for a personal appearance of the winner on the stage. Local radio acts are also being used there and elsewhere. Pueblo, Colorado Springs and other small towns are building up their shows with local talent, amateur nights, etc.

SHOOS MONDAY BLUES

"Country Store Night" at the Oxford, Plainfield, N. J., held on the usual Monday off-night, has considerably bolstered receipts. Promoted merchandise from local dealers is awarded to holders of lucky tickets. U. L. Mintz manages the Oxford.

COIN PRODUCT ASSURES BIG YEAR IN '31

(Continued from page Three) and Marlene Dietrich, "Gang Buster," with Jack Oakie; "No Limit," with Clara Bow, Harry Green and Stuart Erwin; and "Royal Family," with Fredric March, Ina Claire, Mary Brian. Outstanding releases of pictures from other companies for this month, all of which have been seen and pronounced by Home Office executives as of unusual strength, include the following.

METRO. "Reducing"—Dressler and Moran; "Bachelor Father,"—Marion Davies; "New Moon"—Lawrence Tibbett and Grace Moore; "Inspiration"—Greta Garbo.

FOX. "Man Who Came Back"—Gaynor and Farrel.

UNIVERSAL. "Cohens and Kellys in Africa," and "Free Love,"—Genevieve Tobin, Conrad Nagel.

COLUMBIA. "Dirigible"—Jack Holt, Ralph Graves; "Criminal Code"—Walter Huston; "Charlie's Aunt"—Charlie Ruggles.

R. K. O. "Beau Ideal" sequel to Beau Geste; "Royal Bed"—Lowell Sherman.

PATHE. "Painted Desert"—William Boyd.

UNITED ARTISTS. "One Heavy Night"—Evelyn Laye; "Devil To Pay"—Ronald Colman.

Paramount February Releases

For February, Paramount again tops the list with five record breakers. They are "Scandal Sheet" with George Bancroft; "Fighting Caravans" with Cooper, Damita, Torrence, Marshall, Kohler, Pallette; "Stolen Heaven" with Nancy Carroll; "Ladies Man" with William Powell; "Finn and Hattie Abroad" with Leon Errol and Mitzi Green.

Outstanding releases for February from other companies include R. K. O. "Cimmaron," the Edna Ferber best seller story, FOX. "Once A Sinner" with Dorothy Mackail; "Squadron" with Charles Farrel; "Connecticut Yankee" with Will Rogers. PATHE. "Beyond Victory" with Helen Twelvetrees and William Boyd; "Rebound" with Ann Harding; "Verbaque" with Constance Bennett. UNIVERSAL. "Dracula" the famous Broadway hit; "Resurrection" with John Boles and Lupe Velez. FIRST NATIONAL. "Illicit" reported as a very strong and dramatic picture.

"A Wow!"

Two words sum up the critics' consensus on "The Royal Family of Broadway," Paramount smash with Ina Claire, Fredric March, Mary Brian and Henrietta Crosman, which had a \$5.50 opening at the Rivoli on Broadway, Monday night, Dec. 22nd, and began what looks like a record run the following morning. All of the stars except Miss Brian appeared at the premiere in person, and the tremendous applause they evoked is duplicated at the end of every showing of the picture! You'll know them as the Royal Family of the Box-office!

Notice!

Prints of holiday trailers supplied to theatres by the Music Novelties Department are NOT to be returned to the Home Office, but to Lloyds Film Storage Corp., 161 Harris Ave., Long Island City, N. Y.

C.B.S. Effects Merger With 7 Concert Bureaus

In its march toward radio supremacy, the Columbia Broadcasting System announces the merger of seven of the largest concert bureaus in America into the Columbia Concerts Corporation, with William S. Paley, president of the Columbia Chain, chairman of this new organization.

"With the extensive broadcasting facilities offered by the Columbia Chain," declared Charles C. McCarthy, "supplemented by the concert managerial abilities of the bureaus involved, the musical situation in virtually every city will be perceptibly bettered."

The merger will place in the hands of the Columbia System, managerial jurisdiction over many of the foremost operatic stars, including Maria Jeritza, Rosa Ponselle, Galli-Curci, Lawrence Tibbett, Jascha Heifetz, Zimbalist, Mischa Elman and Toscha Seidel.

Move Endorsed

Otto H. Kahn, distinguished banker and patron of music, heartily endorsed this amalgamation, and at the same time commended the Columbia Broadcasting System for its progressiveness and fine judgment.

Mr. Paley saw in the new alliance of the once highly competitive concert managements, an opportunity for a master stroke in assuring radio a closer relationship with the great artists in the world of fine music. His object was to insure ample resources of premier musical genius, not only for present needs, but for the approaching days of television when the radio audience will expect to come face to face with noted performers.

Good Music Demanded

"As president of a great broadcasting chain," said Paley, "I have been able to sense the onrush of a demand for fine music in America to a degree that would astonish observers less well situated to judge. How far this is going to carry us, no one yet knows, but I honestly believe that in a few years we will not have to bow our heads when we hear of Europeans as nations of music lovers."

The effect of the consolidation and of the affiliation which it makes between concert management, musical artists and radio broadcasting, will be to give new impetus to cultural entertainment by making available to the public more completely diversified recital and concert talent. The Columbia Concerts Corporation will also be in a position to effect great economies in operation and a new efficiency in the distribution of concerts that will make more of the finest artists available to diverse communities throughout the country.

FOREIGN STUDIO IN FULL BLAST

With the number of films completed since the beginning of activities last Spring well over the hundred mark, the Paramount studios in Joinville, just outside of Paris, are continuing their multi-lingual program on a 24 hour schedule.

To date, pictures in fourteen different languages have been completed, constituting a record in the talking picture industry. Production on several more pictures are under way at present.

NOT TO ERPI

Instructions for returning sound equipment for credit, given in Publix Opinion of Dec. 12th, should have read "All material, regardless of reason for return, shall be tagged and shipped to the Publix District Warehouse, and NOT to ERPI'S." Material should be shipped to Publix District Warehouses only.

Runs Ad Below Story After Editor's Tip-off

Enjoying amicable relations with the editorial staff of the Pensacola, Fla. Journal, City Manager J. A. Jones was able to cash in on an NEA release story that appeared in that paper, in regard to the successful debut of Amos 'n' Andy in pictures. Although "Check and Double Check" was booked for the Saenger one week later, Jones placed an ad directly underneath the story which proved very effective.

"SAWYER" SOLD AT LITTLE COST

Campaign on "Tom Sawyer" by Edward L. Reed, manager, and Miss Lea Duhamel, publicity director of the Paramount, Providence, was marked by widespread activity at little cost.

Tip-up with largest department store on Tom Sawyer shirts netted special windows displays, ten daily announcements over store radio station, and daily 3 column ads.

Libraries all had stills and cutouts on the picture. Bookmarks (5,000) were distributed. Various librarians gave talks.

In tie-up with boy and girl scouts, ten best were picked to see picture as result of a contest among the groups. Of course picture was plugged to all members of all troops.

Every single woman's organization, of which there are over a dozen, was contacted on the picture and responded. In addition to recommendations given by chairmen at the meetings, the efforts in this direction netted two broadcast announcements.

ANNIVERSARY AHEAD?

Within the next few weeks, the theatres listed below will celebrate their anniversaries. Is your theatre among them? If it is, start thinking NOW how you can turn that event into money at your box office. Exploitation stunts? Newspaper stories and tieups? Also, don't forget the Home Office special anniversary trailer you may get by writing to L. L. Edwards.

OPENING DATE

Paramount, Palm Beach, Fla.	Jan. 9, 1927
Yuma, Yuma, Arizona.	Jan. 12, 1927
Carolina, Winston-Salem, N. C.	Jan. 14, 1929
Merrimack Sq., Lowell, Mass.	Jan. 15, 1922
Rialto, Kankakee, Ill.	Jan. 15, 1907
Century, Minneapolis, Minn.	Jan. 17, 1915

LIVE MODELS IN LOBBY

Two live models, one as an Indian and one as a cowgirl, in costumes approximating those used in the picture, made a lobby display on "Whoopie" at the Criterion, Oklahoma City, particularly effective. Bill Coleman director of publicity for Oklahoma City theatres arranged for the display.

'Lady of Lake' Excellent For Kid Matinees

"Lady of the Lake," the Fitzpatrick Corporation's five-reel film version of Scott's poem, is recommended by both Leon D. Netter and Manager W. A. Mahoney of the Saenger, New Orleans, as suitable for special shows and children's matinees. Exploitation possibilities are varied, the picture lending itself to extensive tie-ups with schools, churches, clubs and societies.

Photographed in the highlands and lake country of Scotland, the setting of the poem, the picture is scenically beautiful, as well as skillfully directed and ably acted by a cast headed by Percy Marmont and Benita Hume. Reviews in trade papers and in "Screenland" are unanimous in praising it. Copies of these reviews, in full, may be procured from Fitzpatrick Pictures, Inc., 729 Seventh Avenue, New York City.

PAPER VALUES MOVIE MATTER

That the New Bedford, Mass., Sunday Standard is fully cognizant of the news and reader-interest value of motion picture matter is evidenced by a recent double spread which gives local theatres, particularly the Publix Empire, Capitol and Olympia, an immense play.

Half of one page was devoted to a life of Maurice Chevalier, currently at the Olympia in "Playboy of Paris." The managing editor thanked Manager Morris Simms for the story, describing it as a corking feature particularly valuable to the paper because of New Bedford's large French population.

Paramount Pictures Appeal to Europeans

Reports emanating from London, reveal that European reaction to Paramount Pictures are highly favorable. One gives it that at an Oxford Street theatre, a woman patron informed the manager that she was paying her eleventh visit to "The Love Parade." This picture had its London premiere at the Carlton Theatre, Haymarket, where it ran for three months. Similar reports of lengthy runs and record grosses being broken on this picture have been received from London suburbs, Midlands and South Coast towns.

ORGAN SOLOS

Organ novelties, including creations of Jesse Crawford, Stuart Barrie and Merle Clark, may be procured for use anywhere on the circuit from the Music Novelties Department, home office.

—"MEET THE BOYS!"— KNOW YOUR ORGANIZATION

BARNET S. DOBRANS

Law, a professorship at a leading university or the theatre?

Such was the predicament facing Barnet S. Dobrancs, manager of the Dudley, Roxbury, Mass., in choosing a career upon the completion of his academic training at Harvard graduate school in 1929. Dobrancs, familiarly known as "Barney," is a graduate of Boston University, where he was accorded the high scholastic honor of a Phi Beta Kappa key. He was also a candidate for the Rhodes Scholarship in 1927. Another institute of which he is a graduate, is the Publix Managers School, eighth session.

Show business was introduced to Dobrancs in October, 1929, at which time he secured a job at the Washington Street Olympia as student manager. His capacity for acclimating himself to certain undertakings supplemented by his flare for learning was productive of rapid advancement at the Olympia. Several months after his debut into show business, Dobrancs was recommended to the Managers' School. Upon the completion of the intensive training, he was assigned to his present position.

J. H. LUTER

So interested was J. H. Luter in the theatre industry, that he quit a highly remunerative position with a furniture company, to enter show business as usher at the Fairfax Theatre, Miami, Fla., in June, 1926, at less than half his former salary.

His work was so proficient that within a short time he was promoted to the position of chief usher. Continually finding ways and means of increasing his understanding of theatre management, it wasn't long after this advancement that Luter received another promotion. With Publix acquiring complete control of nine theatres in Miami, in October, 1928, Luter was given his first executive position in the theatre. He was made assistant manager of the Hippodrome. When the re-modeled Fairfax reopened in June, 1929, Luter was transferred to that theatre in a similar capacity. He received his present assignment in April, 1930.

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F. D. SOLOMONT

Frank D. Solomont, manager of the Beacon Theatre Boston, Mass., has been associated with the theatre since December, 1924. Prior to his entrance into show business, Solomont assisted his father and brother in the running of a meat packing plant. He joined them after graduation from business college.

Ill health, coupled with his desire for a more interesting and colorful vocation led Solomont to "quit beer and pursue ballyhoo." His first theatre job was at the Shawmut, Netco operation in Roxbury, Mass., in the capacity of assistant manager. Readily adapting himself to the new environs, Solomont soon mastered the various phases of theatre operation. Later, he was promoted to the Rialto, Roslindale, as manager. In 1926, he was transferred to the Modern Theatre, Boston, in a similar capacity. The year 1929, saw Solomont placed in charge of 4 theatres in Boston, a position he held until the Netco chain was acquired by Publix, when he was assigned to his present post.

W. J. COSGROVE

William J. Cosgrove, manager of the Strand Theatre, Scranton, Pa., has been actively engaged in show business for more than 15 years, with the exception of a few years spent overseas during the world war.

Cosgrove's first taste of theatre life occurred in 1924 when he was employed by M. E. Comerford to usher at the Wonders Theatre, re-named the Regent at the close of the war. Prior to his enlistment in the U. S. Army, Cosgrove was assistant manager of the Wonders. He was assigned to the managerial berth of that operation when he returned from overseas in 1918. He remained at this theatre for several years, successfully handling the countless theatre operating problems. In 1927, he was transferred to the Strand in a similar capacity, a position he retained when Publix took over the operation of that theatre. Starsmore was retained as assistant manager. Later, he was promoted to the position of publicity director. In this capacity, he supervised the exploitation and advertising in Pueblo, Colo.; Cheyenne, Wyoming, and Colorado Springs. He was transferred to his present position in August of this year.

SAMUEL FRIEDMAN

From usher to operator and then to managing director of one of the largest theatres in Pennsylvania has been the theatrical career of Samuel Friedman, manager of the Capitol in Pottsville. Friedman, a veteran showman, has been connected with the theatre for more than 20 years, devoting the entire time to the Comerford Circuit.

His first job in show business was as usher at the Penny Arcade, Scranton, the first project of M. E. Comerford in the amusement field. During his lengthy stay with the Comerford organization, Friedman was employed in various capacities. For a time he was projectionist and also stage manager at the Bijou, Scranton. Later he served as assistant to M. E. Comerford. As traveling representative of the Comerford Amusement Company, Friedman inducted many new managers in Wilkes Barre and Pittston operations, prior to his assignment at the Manhattan Theatre in Scranton. Subsequent managerial posts were at the Scranton Strand and his present position, an assignment he retained when Publix acquired the Comerford chain.

L. A. STARSMORE

Ten years have passed since L. A. Starsmore, manager of the Sterling, Greeley, Colorado, made his debut in show business.

During that time, he has evidenced all the markings of an efficient manager and a capable showman. An usher's job at the Burns Theatre, Colorado Springs, in 1920, was the first milestone in the career of Starsmore. He advanced through the various stages of the theatre rank and when Publix

took over the operation of that theatre, Starsmore was retained as assistant manager. Later, he was promoted to the position of publicity director. In this capacity, he supervised the exploitation and advertising in Pueblo, Colo.; Cheyenne, Wyoming, and Colorado Springs. He was transferred to his present position in August of this year.

FITZGIBBONS WON RAPID PROMOTIONS

Life In Theatre Made 'Fitz' Splendid Operator

J. J. Fitzgibbons—what the J. J. represents doesn't matter, because he's known as "Fitz" from Florida to Maine—grew up in a theatre.

Born in Meriden, Connecticut, in 1890, he was orphaned at 11, and was adopted by the parents of William Slack, then the Managing director of the old Meriden Opera House. Fitz spent more time in the opera house than at school or at home or anywhere else, and did all of the many things a husky kid could do around the theatre.

Road shows provided amusement in Meriden at that time, but the day of the motion picture was not far in the future. As a matter of fact, it came too soon for the Meriden Opera House, for when it was showing its first movie it burned down.

A "store show" quickly took its place, however. It was christened the Bijou, and was managed by Slack. Fitz acted as Slack's assistant, and learned to operate the projector. It was an Edison Kinetoscope, one pin, and the film was ground out by hand. Just to make life easier, Fitz developed home-made motor arrangement. It worked, and young Fitzgibbons became a full-fledged projectionist.

One Night Stands

His next job was as a travelling projectionist with P. F. McMahon, who was operating one night stands throughout New England. When McMahon opened a Theatre in Glen Cove, Long Island, in 1915, Fitzgibbons acted both as manager and operator for the house.

Shortly after this the Active Amusement Company was formed by McMahon, and Fitzgibbons acquired an interest in it. The new firm reached out to Staten Island, and opened the Castleton and Brighton Theatres there. Further expansion included opening of the Glen Cove Opera House and two theatres at Bayshore, L. I. When McMahon sold out to C. E. Brewster, Fitzgibbons acquired a more substantial interest in the company.

Continued growth brought two Southampton theatres, one at Islip

and one at Babylon, under the banner of the Active Amusement Company, whose activities were now wholly directed by Fitzgibbons.

During this time Fitzgibbons had been following with much interest the growth of the various organizations which were later to merge in what is now Paramount Publix. His first purchase of big feature film product was made from Mr. Adolph Zukor, when the latter's office was in the Times Building, and he was releasing Charles J. Hackett, Mrs. Fiske and other "Famous Players in Famous Plays."

Observes B. & K. Methods

In addition, Fitzgibbons had become interested through J. D. Williams in the First National franchise development, and had attended various meetings throughout the country, including several in Chicago. His observations on these visits to Chicago of the operating methods of Balaban & Katz, also First National franchise holders, had resulted in deep admiration of the innovations which they had brought to the exhibition end of the film industry. His active efforts to carry out these ideas in his own operations were tempered with intelligent restraint, for his theatres were all in small towns, and many ideas which were successful in Chicago could not be applied to his suburban situations. They resulted, however, in a model circuit of profitable theatres.

Through an introduction to Mr. Katz by John Hammel, from whom Fitzgibbons had been purchasing Paramount product, he was given an opportunity early in 1926 to join Publix. His first assignment with the company was as district manager in New York State, and this was followed by transfers to North and South Carolina, and later to Florida, in the same capacity.

Promotion was Rapid

Promotion was not delayed, and in 1927 Fitzgibbons was brought back to the home office as Division

KNOW YOUR ORGANIZATION!

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



J. J. FITZGIBBONS

Manager over all Publix theatres in the Southeast. This was followed in January, 1928, by advancement to the division directorship of all theatres in New England, then as now a highly important division, including all theatres in New York State with the exception of New York City, as well as houses in the New England states.

The period of Publix' greatest expansion in New England came under Mr. Fitzgibbons' directorship of the division. Taking over the circuit there for operation out of the home office at the death of Mr. W. P. Gray, who had formerly directed it from the field, his success in assimilating the existing theatres and new acquisitions as an integral unit of Publix is best illustrated by the manpower history of the division under his direction. In well over two years in which he headed the division, it was necessary to drop only six men from the organizational set-up which existed when he received his assignment to New England. The manpower which he found on his arrival was not only retained, but groomed and developed to such an extent that not a few of the district managers, division managers and other executives, all over the circuit, were theatre managers in New England under Fitzgibbons.

Special Company Activities

So great was the regret of the division at giving him up in order that he might handle special company activities of major importance, that a banquet arranged for him at the end of his tenure of the division directorship was attended not only by the division

LES KAUFMAN SCORES WITH CAMPAIGN

Brooklyn Daily Times, influential daily covering the entire borough, has been tied in with the sectional campaign being conducted for the Brooklyn Paramount Theatre by Les Kaufman, and is finding the campaign as effective in building a circulation as in stimulating neighborhood patronage for the theatre.

Tie-up has two angles. Theatre secures daily three and four column photograph cuts throughout the week, for an indefinite period, with captions carrying current programs at the Paramount. Gag is giving of guest tickets to persons whose heads are ringed. Schools were thoroughly covered by the newspaper photographers, their groups in libraries. At present debts are being snapped on Brooklyn bridle paths and at bridge parties.

Total lineage in the first three weeks of the tie-up amounted to 4,330 lines, and the boost in circulation which follows the photographers into every section guarantees continuation of the plan.

Second angle is an opportunity contest, which is clicking without disrupting the theatre's programs by injecting amateur talent into its stage shows. Local talent is sifted at private auditions in the theatre's rehearsal room, with Stuart Barrie, organist, and the managing editor of the Times as judges. Coupons clipped from the times procure the auditions which will continue over a period of four weeks. Daily stories and pictures go with the coupons in the Times, and each section of Brooklyn is being drawn upon for entrants. Ultimate winner will appear on the stage for one week with Rudy Vallee. Winner each week goes on the stage with Vallee at the first stage show each Sunday, building up Sunday matinee business by guaranteeing presence of friends, parents, relatives and other contestants.

NOVEL DISPLAY

Marquee display of Publicity Director Bill Coleman for "Office Wife" at the Criterion, Oklahoma City, was a gigantic cut-out typewriter, with "The Office Wife" lettered on what appeared to be a sheet of paper inserted in the machine.

RIGHT TO LOVE

A heart-gripping dramatic smash has been made by Paramount from the Susan Glaspell novel, "Brook Evans." It is a tense and sympathetic story, earnestly acted by a well-fitted cast, and gives Ruth Chatterton a chance to earn new laurels in a double role. Every bit of dialogue is calculated and counts, while Richard Wallace's direction carries the action forward at a sustained clip. Besides these merits, the picture introduces Western Electric's improved recording system, which catches the fine intonations of speech and relevant sound, at the same time shutting out extraneous noises, and enhances the clearness of the dialogue to a degree that adds immeasurably to the enjoyment of the story. Another remarkable feature is the double exposure in which Miss Chatterton, playing two parts, crosses her own image and talks to herself and replies in the same exposure. All in all, it's an exceptional production.

FILM DAILY

To Projectionists Running "The Blue Angel"

There are some things in connection with the sound in "THE BLUE ANGEL" which you must carefully consider.

This picture is a German production, using Klangfilm sound recording. This system is different from Western Electric and other American systems. Unless care is shown by projectionists, certain spots in the picture will give you trouble. Therefore, great care must be taken that the following instructions are observed:

See that the fader settings are kept as low as possible, but still allow the sound to be easily audible.

In the silent sequences fader settings must be kept low enough to eliminate all surface noise.

Projectionists will have to make a careful study of their cues, as they will have to bring up the fader settings on dialogue sequences to a point where the dialogue is audible, yet surface noise is kept down to a minimum.

When the fader is raised for dialogue sequences, care will have to be shown by the projectionists that the change in volume is quickly made so that no dialogue will be lost.

Possibly the most difficult recording in this picture will be found in the music hall sequence during the singing of the two songs by Marlene Dietrich. The only way to improve this sequence is to have your fader setting as low as possible. This will eliminate some of the distortion.

It would also be advisable, where same is possible, to get in touch with a Western Electric research service man and have him put a filter in your equipment.

RADIO QUERIES AID 'DERELICT'

Banner business for the 3 day showing of "Derelict" at the Rialto, Tucson, Ariz., was traceable to an effective radio stunt conceived by Manager Roy Drachman.

Three days prior to playdate, the local radio station "rebroadcasted" alleged distress signals from an ill-fated ship. Announcement followed asking those deciphering the message to call the radio station. Same procedure was followed the next day. Message on third day was "Communicate with George Bancroft on board 'Derelict' steamer on high seas." Announcer then narrated actual happening in picture and stated that more could be learned at the Rialto starting the next day. Many telephone calls proved effectiveness of the stunt.

BYRD PICTURE ASSUMES EPIC PROPORTIONS!

Prediction with first release of "With Byrd at the South Pole" that here was a picture which would be a box-office draw for years rather than weeks has been justified by the record of this picture since the photoplay was made.

Paramount's contribution to the archives of history in the form of an imperishable record of Byrd's accomplishment was a success in its first runs, but the measure of its success was not entirely indicated until it had played its second and even its third return engagements. More often than not these subsequent runs resulted in even greater grosses, and invariably they have enhanced the good will enjoyed by Paramount and the individual theatre in every situation.

Grosses Build

As a picture on which daily grosses increase steadily as the engagement progresses, "With Byrd" is unequalled in film history. In Champaign, Illinois, its first run was for three days, and receipts the third day were 250 per cent greater than the first. At the Roosevelt, Chicago, it played four weeks and a day, and the last day, Wednesday, was the biggest Wednesday, of the run. In Auburn, Ala., "With Byrd" opened on Sunday—and Monday's gross was almost twice as big as Sunday's.

With such performance duplicated everywhere, it is not surprising that it is being booked for second and even third engagements, even in the smaller cities. In Decatur, Ill., the Public Lincoln played "With Byrd" first run, its opposition played second run, and it came back to the Lincoln for a third engagement. A school tie-up brought 2110 children in to see it at full juvenile admission prices. As an aid to stimulation of juvenile business it ranks with the phenomenally successful "Tom Sawyer," M. M. Rubens asserts.

Breaks Repeat Record

"With Byrd at the South Pole" has broken the all-time record of the Los Angeles exchange for repeat bookings, according to C. R. Peacock, with a total of 33 repeat engagements—a total which is still growing. On repeats, Peacock states, grosses average better than those of most first run

FRONT PAGE BREAK IN SEATTLE

The feature story below about Margie Kane, appearing in person at the Paramount theatre in Seattle, landed on the front page of the newspaper there. It is a stock stunt which could be duplicated anywhere with a pretty stage personality. Bob Armstrong, director of publicity, also grabbed some news space

with a tie-up on the fall hat season with Milt Franklin, master of ceremonies at the Paramount. Stories of this character keep your theatre personalities fresh in the minds of the reading public. Proper contact with city desks gets 'em for you!

STYLES GALORE DISPLAYED FOR FALL HAT DAY

Look 'Em Over!

Time To Shift From Straw To Fall. Dealers Assert: Grays And Tans Are Held Popular

With the old—on with the new! Authors of male fashions decree the well-dressed man should shift headgear from straw to felt at the time of the fall. Fall fashions have been able to day as Fall Hat Day.

Every hat window in town today is decked out for the event. Each display will be different and all the latest styles of hats will be shown in each, giving an idea of the fall line. Swag, ah, what!

Seattle shops have been preparing for weeks for the fall hat opening. The latest styles of the best and most popular models and also the big hats, which are now in vogue, are on display. Models of assortments are ready for the opening.

STRAWS OUT OF DATE

Hats have been in style beginning with the straw hat, when hats are to go into the display, they will return to the man's head. It's Milt's, the Well-Dressed Man.

Dealers will find styles for the coming autumn season very attractive. The new straw hats and shades, according to members of the Retail Hatellers, are in fashion. September is the month to buy a new fall hat.

GRAY AND PREVAIL

The new shades of hats match the mellow tints of autumn's leaf colors.

Grays and tans prevail in the coming autumn. The shades in grays are silver pearl, gray, and tan. The shades in tans, the popular hair variations are buff, very, shell and cedar.

Hats will be worn in a variety of new shades throughout this year. One new shade is the "taupe," the member hue of mahogany is bright, cheery and gay. It is a combination of lighter colors, making a rich and attractive combination.

WHITE VACATION

Hats styles are not rigidly fixed in the matter of proper fall hat shapes, but there are certain trends.

There is an elasticity of styles and as far as fall hats are concerned, men are graced with more mature years.

The new picture of the man who will wear the hat is the "Hamburg" and the roll brim with numerous modifications.

FRANKLYN does a Hamburg, one of this season's leading styles. What's more, he will wear them this fall and winter, dealers say.

FRANKLYN is shown wearing a snap brim, which will be a popular gray, a popular shade—

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Pictures Get Much Intense Publicity

Recent intense exploitation activity in Columbus, Ga., brought resultant box-office receipts to the Royal Theatre. Ballyhoos, a lucky number contest, heralds, sample crackers, displays and other effective means of publicizing 'Caught Short,' and 'Animal Crackers,' were all arranged and executed by City Manager I. L. Shields.

Philco dealers paid for cost of printing 10,000 roto, announcing a free radio contest, picture and playdate. Window displays and newspaper ads which called attention to radio exhibit in lobby and attraction were also donated by the dealers. National Biscuit Company gave Shields 15 dozen sample boxes of animal crackers for distribution at the Royal and Grand theatres. Copy on packages plugged picture of same title. Merchants windows displayed attractive cut-outs, etc. Auto, made up to represent cracker box, created considerable comment at crowded thoroughfares and at schools, when laughing record was played.

Merchant Footh All Radio Contest Bills

Manager J. D. Marpole effected an advantageous tie-up with local Philco distributor who resulted in a publicity splash for "Feet First," currently playing at the Paramount, Ogden, Utah.

In order to enter the Philco contest advertised in local paper, contestant had to see "Feet First" at the Paramount, where entry blanks were distributed. Contest called for the breaking down of the word Philco into as many words as possible. Distributor paid for the prizes; console radio and \$100 in cash, which went towards purchase of a Philco. The merchant also paid for all ads on contest.

YELLING CONTEST

Vocal outbursts from atop the marquee of the Tampa Theatre in Tampa, Fla., supplied ample publicity for "Whoopie." Manager Paul Short staged a "Whoopie Calling Contest" for local strong-lunged youngsters. Papers went big for this stunt and crowds witnessing the contest, were big.

FRONT PAGE SMASH

One of the stunts used to put over Prosperity Week in Buffalo was a tie-up with a local paper, offering a bank account for every baby born the day the special week started. The Buffalo Times liked the idea so well that it played-up the stunt on page one the day before Prosperity Week commenced. (See story adjoining.) Mention was given to current attraction each time.

Complete Wire Reports of the UNITED PRESS

The Buffalo Times

WITH YEARS NO. 22

SATURDAY EVENING OCTOBER 4, 1930

Screen Star Offers \$1 To Babies Born Sunday

\$10,000 BRIBE IS OFFERED POLICE

AFTERNON

PRICE TWO CENTS

DROWNED

Is Clear

World Series

Babies Born Tomorrow Will Get Bank Accounts

Sunday's Babies to Start Life With Bank Account

Constance Bennett, star of 'Three Faces East,' current attraction at the Buffalo. It was a cinch to plant a photo of Miss Bennett with a Hollywood baby in her arms, on the front page. The stunt created much favorable comment, and can be engineered in any city at any time as it is surefire human interest material. Banks will always go for this stunt.

Another good tie-up made for Prosperity Week, was the placing of signs on 125 chain bakery wagons, plugging Prosperity Week layer cake, as well as the shows at the downtown Publix-Shea houses. The week was also publicized over the radio through the broadcast of a special "Good Times" song, obtained from Famous Music Company. Special stories were placed in all newspapers, especially in financial and special business columns, always listing the current attractions at the Publix Buffalo theatres.

BE CAREFUL!

The Home Office has been receiving carbon copies of managers' weekly reports without the name of the theatre being shown. This is caused by the corners of the carbon paper being turned down, and consequently making no impression on the copies. Such copies cause loss of time since it is necessary to check bookings, etc., to determine the name of the theatre.

Managers are urged to be careful in this respect.

WEEKLY PARTIES GET FREE SPACE

Tie-up with Dallas Journal nets the Palace Theatre stories and photos every week. Besa Fairtrace, publicity director for the Palace and Melba theatres, effected the tie-up, which takes the form of weekly birthday parties for children who are members of the Palace-Journal Birthday Party Club.

Blanks, appearing in the Journal prior to inauguration of parties, were filled in by interested children. Parties, which are already under way, have proved so popular that application blanks are again appearing in the Journal for those youngsters who did not take advantage of the first offer. Gifts, presented at the parties, are donated by merchants.

Sells 1000 Tickets In "Tom Sawyer" Tie-up

One thousand children's tickets were sold by Manager Herbert A. Kaufman of the Regent, Rochester, to a department store which cooperated with him on "Tom Sawyer." Tickets were given with each purchase of Tom Sawyer boys' wear.

In addition, the store bought and distributed 10,000 roto-heralds, furnished a Main Street window, ran two cooperative ads totaling 72 inches, and circularized their entire juvenile mailing list of 5,000. Sole cost to the theatre was \$2.25 for printing the special tickets.

A sub-lease has been signed on the Princess Theatre, St. Paul, Minn., to become effective April 1, 1931.

FLASHY DISPLAY!

Maximum effect at small cost is achieved by this advance poster at the Palace, Gary, Ind., the work of Art Bullock, house artist. Heads are from Paramount's 3-sheet B, mounted on beaver board and cut-out; layout and copy are from the Home Office Advertising Department's manual on "Laughter." Current added attraction copy goes over the "Starting Sat." panel when the display is moved out in front for current display. Read Mr. A. M. Botsford's comment on this type of display, on this page!



FULTON MARRIED

Robert K. Fulton, manager of the Broadway Theatre, Council Bluffs, Iowa, was married to Miss Rose Mary Cuccio, on Wednesday, October 22. Ceremony was held in Sioux City.

Paper Opens Page 1 To Baby Gag

Expecting nothing more than run of the paper space on a bank account tie-up which he arranged with the Buffalo Times, C. B. Taylor, publicity director for Shea's Buffalo, was agreeably surprised to crash the front page with picture and story. Note layout in adjoining column.

All babies born on Sunday, October 5, the first day of Prosperity Week, were given \$1 bank accounts, supposedly through the generosity of Constance Bennett, star of 'Three Faces East,' current attraction at the Buffalo. It was a cinch to plant a photo of Miss Bennett with a Hollywood baby in her arms, on the front page. The stunt created much favorable comment, and can be engineered in any city at any time as it is surefire human interest material. Banks will always go for this stunt.

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TAKE A TIP ON POSTER DISPLAYS

Two ideas which achieve maximum effectiveness and at the same time a minimum expenditure of time, labor and money, are embodied in the poster from the Palace, Gary, Ind., which is reproduced on this page, states Mr. A. M. Botsford.

Main idea is the use by theatre artists and managers of heads from the accessories of various producers, mounted on beaver board and cut out as in the Gary display, which is the work of Art Bullock, house artist. Heads of Nancy Carroll and Fredric March in the display illustrated are from Paramount's 3-sheet B on "Laughter."

Other idea is the use of copy from the Home Office Advertising Department's manual on "Laughter," so that poster copy and newspaper ads correspond as to selling angles.

"We have found the manual copy great for advance selling by means of posters," states A. M. Roy, city manager in Gary. "It is much more effective than the customary poster catchline."

"By utilizing Ad Sales material for the more important art work, and manual copy, the artist is allowed more time for creating displays and producing proper lettering. Such short-cuts enable us to turn out more and far better work, and have resulted in elimination entirely of several hours work on posters."

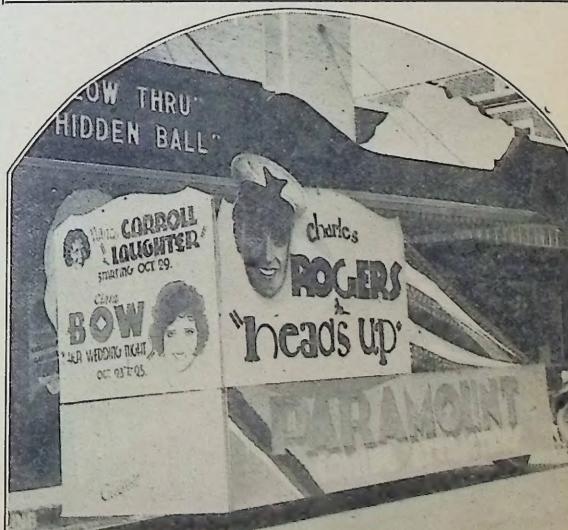
Outer art-work on the reproduced display is a stock job, used for several weeks, then retouched or changed a bit so that it looks like a new piece.

Lobby Display Depicts Scene In Attraction

Reproduction in theatre lobby of the old time dance hall, provided ample ballyhoo for "The Spoilers" at the Waco, Waco, Texas. Manager J. P. Harrison rigged up an exact replica of a scene in the picture, showing cut-outs of Gary Cooper, two prospectors and a dance hostess seated at a gambling table, at one side of the lobby. The other side was occupied by a rickety piano, with cut-outs of woman singer, pianist and dancing couple.

EFFECTIVE BALLYHOO

Float at the parade of the West Texas Fair, used to exploit coming attractions at the Paramount in Abilene, certainly served its purpose, judging by favorable comments of onlookers. Harold Lloyd in "Feet First" was played up on the opposite side of the display. Truck, which was promoted, was driven through the town at the conclusion of the parade. Manager Al Fourmet states that his house artist, Joe Pendleton, certainly made a good job of the display.



SMASHING CAMPAIGN ESTABLISHES NEW M. C.

A smashing publicity and exploitation campaign, systematically executed over a period of ten weeks out in L. J. Ludwig's northwest division, has carried Lou Breese from an absolutely unknown quantity as master of ceremonies at the Minnesota Theatre to the leading topic of conversation in the Twin Cities.

Details of the Minneapolis drive, repeatable anywhere on the circuit, are enumerated here.

Tire covers reading "Take a Blue and White to See Lou Breese, etc." were carried on the spares of 100 cabs for a period of four weeks.

A special "Lou Breese Lime Ricky" was ballyhooed via 1-sheet process cards, window streamers and hangers in every Liggett drug-store in the city, for four weeks.

Personally autographed photos of Breese were planted in flashy frames in windows of every worthwhile jewelry store and specialty shop in the business district.

Chesterfield Tie-up

Display cards, 11x17, featuring a large photo of Breese with a can of Chesterfields on the desk before him, were paid for and distributed by Liggett & Meyers to 1000 stores throughout the city, with copy reading "Lou Breese, Every Week, Minnesota Theatre."

Large beach umbrellas, 6 feet in diameter, with Breese copy, were planted at all prominent downtown news stands. A gigantic 15 foot window display, built around Breese, was planted in the strategically-located window of a new bank building, for two weeks.

Two thousand autographed fan photos of Breese were promoted from a photographer in return for an ad on the back, and mailed out to radio listeners in response to requests.

Theatre Front

A 148 foot valance, entirely given over to Breese and the orchestra, was hung from the Minnesota marquee for six weeks. A huge canvas banner, 30 feet high and 16 feet wide, was placed permanently in position in a cove on the outside of the theatre. Electric letters, 36 inches high, blazoned "Lou Breese in Person" from a built up frame over the marquee. In the theatre, a ten-foot cutout head of Breese has been permanently spotted at the head of the grand staircase.

Contest in search of a slogan for Breese, offering \$50 in prizes, was launched in the theatre through 40,000 programs, over a period of two weeks; broadcast for a similar period, and carried directly into 16 Publix theatres in the city via 1-frame trailers and half-sheet lobby cards.

One hundred 24-sheets, 250 3-sheets and 2000 1-sheets were sniped in all parts of the city, getting a two months' flash.

Many Tie-ups

All downtown B/G sandwich shops featured a "Lou Breese Sandwich" for four weeks.

In a two-months' tie-up with the Minneapolis Star, 250 newsboys wore 3 1/2-inch Lou Breese buttons in an endeavor to win a weekly \$5 cash prize offered by him for the most courteous replies received from a member of the newsboys' club by any one of the theatre personalities interrogating them incognito. Two-column stories and publicity cuts before and after each interview were included in the tie-up.

Special letter-heads were provided for personal replies to all fan-mail. A Lou Breese Fan Club meets weekly, and cooperates with the theatre in ballyhooing incoming personalities, dance-nights, etc.

A drive on all luncheon clubs resulted in invitations for Breese to attend and entertain at meetings of practically every important business organization in the city.

Lobby Display

In another photograph tie-up, 50 studio art studies of Breese were made up and exhibited in the theatre lobby for two weeks, attracting much interest.

Invitations to appear before the

passed out in change for \$5 bills. Music and radio shops are being plugged with displays and copy on Breese.

Since much of the Minnesota's transient business is worked up by hotel clerks, the advertising department is having Breese personally meet each of them during his spare time. This idea is also being carried out with the cigar girls and telegraph employees in each hotel.

800 Emissaries

The 800 school "police" in the Twin Cities are invited to one Saturday morning show each month, as guests of Breese, and a special set of trailers and songs and cheers are worked out so that they all go away feeling that they are his personal emissaries.

A gigantic banjo ensemble, under the direction of Breese, is now being worked out among University of Minnesota students, with the intention of featuring it at the Minnesota Theatre for a week.

Future plans for exploitation of the Minnesota's m. c. include a tie-up with a haberdashery, catering to university and college business, which is working out a series of paid ads and window displays in connection with its weekly broadcast, all centered on Breese.

A full-page feature on the career and versatility of Breese has been promised for an early edition of the Sunday Journal's magazine.

Free Match Packets

Local distributor for Chesterfield cigarettes has promised distribution of thousands of match packets, carrying a picture of Breese smoking a Chesterfield, all gratis to the theatre.

A deal is pending with one newspaper to have Breese person-

TOM SAWYER!

Audience reaction to "Tom Sawyer" is splendid, states Manager E. E. Whitaker, manager of the Carolina, Charlotte, one of the first situations to play the kid classic. "Adults get as big a kick as the kids. Easy to sell. Tie-up possibilities are many," Whitaker wired. Box-office figures corroborate Whitaker's wire—business was terrific!

ally accept classified ads at their want-ad counter, in return for publicity and advertising promotion.

Personal appearance of Breese was set for the local charity ball of the Junior League, assuring prestige and publicity break.

Local candy manufacturer is contemplating a Lou Breese candy bar, with fan photos tied in on the stunt.

Two leading dance halls are set to launch a four weeks' contest with the entire affair built around Breese, ballyhooing it nightly for a month over the air.

Breese is now being booked for personal appearances before the meetings of employees' organizations of larger stores and industrial firms.

Other phases of the campaign conducted by District Publicity Director Martin P. Kelly and the advertising staff of the Minnesota, on Breese, are recounted on page 4 of Publix Opinion for Oct. 17th, and pages 7 and 8 of the issue of Oct. 31st.

ELECTROLUX IS BASIS FOR BIG TIE-UP

A tie-up with the Minneapolis Gas Light Company, dealers of the Electrolux refrigerator, effected by Advertising Manager Fay Tyler and Manager Harold Kaplan, gave the Century Theatre a great deal of free advertising and immeasurably aided receipts at the box-office. A bidding contest for an Electrolux was the basis for the tie-up.

Approximately 3,360 lines of paid newspaper space, 5 elaborate full window displays for four weeks in the very heart of the loop, direct tieup banners on a fleet of trucks covering every part of the city for over a month, and the door-to-door canvassing by 800 employees of the entire residential district, was the kind of co-operation received from the gigantic utilities corporation.

Incidentally, the gas light company paid for the window displays although they were made up in the Publix sign-shop department.

The tie-up called for the auctioning off of a gas refrigerator each week over a period of a month—every paid admission entitling the holder to a bidding form on which he gave his name, address and the amount he would be willing to pay for the refrigerator. The person bidding the highest amount, which in every case was far below the actual value of the refrigerator, was given the privilege of taking the refrigerator at the amount offered.

To top it all, Tyler and Kaplan sold the gas light company on the idea of paying each of their employees a three-dollar bonus on any successful bids that were directly traceable to their house-to-house canvass.

GRIDIRON AIDS THEATRE SHOWS

The application of football motifs in theatre front and lobby displays has immeasurably aided Publix theatres as attention-getters. Ballyhoo at local football games has also had a direct bearing upon box-office grosses.

Tying in with local football games in Columbus, Ga., has secured plenty of attention to coming attractions at the Royal. City Manager I. L. Shields recently distributed 5000 numbered cards, with effective copy, at the annual Georgia-Auburn game. Lucky numbers posted in lobby were good for guest tickets. Lobby and front were bannered with school pennants. Both teams were invited to the theatre. Manager C. W. Patterson of the State, Cedar Rapids, Ia., is following similar procedure for patronage of football fans. Manager Thomas Phelan of the Strand, Long Branch, N. J., revived the old stunt of having the local high school team, in uniform, pose in front of the theatre. Papers played this up big, mentioning current attraction at the theatre.

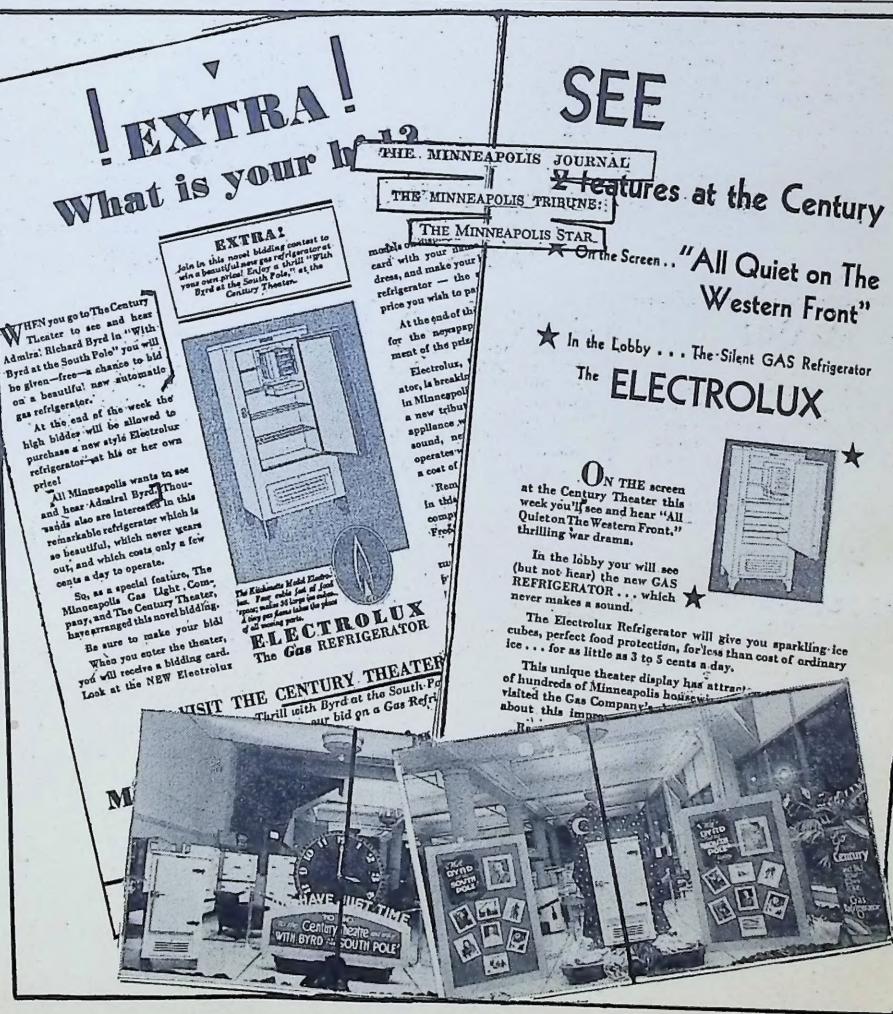
Paper Crashed Often By Energetic Manager

J. E. Unger, manager of the Vernon Theatre in Vernon, Texas, has been repeatedly crashing the pages of the local weekly, which has resulted in increased patronage. Paper was prolific with space on "Safe and Sane Hallowe'en" and also donated a quarter page ad to the theatre in a circulation building drive.

Tie-up with local laundry netted widespread distribution of shirt boards, which contained copy on coming attractions. Space sold to other merchants, paid for cost of boards and imprinting. The "How Long Will The Candle Burn" stunt increased Unger's mailing list by 500 and also created considerable favorable comment.

ELECTROLUX TIE-UP

A sure sign of real showmanship is evidenced in the tie-up engineered by Manager Harold Kaplan and Advertising Manager Fay Tyler for the Century Theatre in Minneapolis, Minn., with the Minneapolis Gas Light Co. The two advertisements seen in the layout below appeared for several days in three Minnesota



Juvenile Club Backed By Newspaper

By tying-in his children's club with the Mobile News-Item, Manager Harry Marchand of the Saenger, Mobile, receives consistent front-page publicity for his juvenile campaign. Club is known as the Saenger-News-Item Matinee Club.

Recent matinee had 1500 children and 300 adults in attendance, with entertainment furnished by the city's recreation department, which organized a program presented by child performers. An organ sing and the regular film program completed the show, and each child was given promoted ice cream on leaving the theatre. Guarantee of publicity on each event makes it easy to promote gifts.

Children with birthdays during the preceding week are given guest tickets for Saturday by the newspaper, and children with membership cards punched on ten consecutive Saturdays also receive guest tickets.

Through a furniture store tie-up, each program, in whole or in part, depending on its suitability, is put on the air, netting additional and valuable publicity.

Florsheim Tie-up Aids "Feet First" in Detroit

Florsheim tie-up in Detroit on "Feet First" at the Paramount provided, without cost to the theatre, 25,000 heralds. Ten thousand were mailed to the Florsheim mailing list, remainder distributed at the Paramount and United Artists Theatres.

Further co-operation included a Florsheim display in the Paramount lobby and window displays and co-op ads contributed by stores selling Florsheim shoes. Milton Herman of Art Schmidt's exploitation staff handled the tie-up.

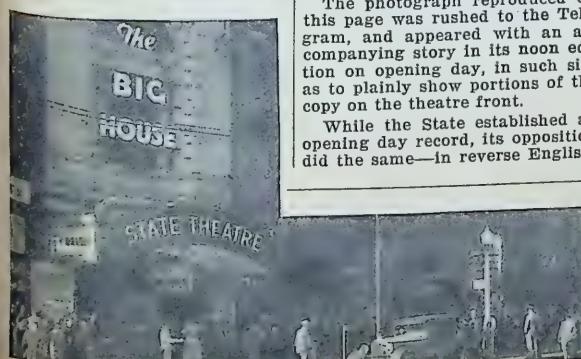
Cashes In On Removal Of Censor Ban

When the Ohio censors lifted the ban on "The Big House" after political and religious pressure had been brought to bear, City Manager S. S. Solomon set about making its showing at the State a box-office sensation.

His task was complicated by the

NO BREAD LINE!

This isn't a Youngstown bread line; it's the line waiting to buy tickets at the State box-office for the opening of "The Big House," one hour and forty-five minutes before usual opening time, being served with coffee and apple pie. Read about City Manager S. S. Solomon's activity on the picture in the story noted above.



THIS PULLS THE KIDS!

Here's the making of a parade on "The Indians Are Coming" at the Majestic, Abilene, Tex. High school band is behind the horses. Newsboys and messenger boys participated. Manager C. H. Stewart gives away a promoted prize weekly, and promoted candy bars and popcorn to each kid. Ten boys are picked weekly for a Shadow Ball Contest on the stage; one punching longest gets the ball and a \$2.50 gold piece contributed by a wholesale house. Five grand prizes are punched weekly—and kids bringing the greatest number of new members.



GROSSES DOUBLE ON GIFT NIGHTS

R. K. Fulton, manager of the Broadway, Council Bluffs, Ia., more than doubles his receipts on Monday each month by awarding a promoted Brunswick radio to lucky ticket holders. The hook-up is a three-way proposition, with the Brunswick wholesaler, the local distributor, and the theatre dividing responsibilities.

To advertise the first Radio Gift Night, 10,000 heralds, with the theatre's current attraction prominently featured, were distributed in a house to house canvass. Window displays were also used. Cost of printing was split by theatre and merchant. Wholesaler furnished a \$189 radio. Theatre spent \$35 on the campaign and increased its grosses by more than 10 times that figure.

fact that his opposition, directly across the street, was running "Numbered Men" day and date, and advertising it as "The Inside Story of 'The Big House.'"

Advised by Division Publicity Director Jack McInerney to refute claims of his opposition in dignified style, Solomon secured newspaper support in establishing "The Big House" as the picture which was embarrassing the state censor board.

His special compo-board front had copy definitely stating that "The Big House" was the only prison picture banned by Ohio censors, amplified by blown-up, newspaper clippings and stills.

Moving his usual opening hour up from 10:30 to 9 A. M., Solomon made a restaurant tie-up and announced that patrons waiting in line before nine would be served with coffee and pie. Youngstown Telegram gave this a feature story. As a precautionary measure, Solomon arranged with the state employment bureau to have thirty-six well-dressed people on hand the next morning, but it proved unnecessary. Nearly 200 were in line before the first ticket was sold at nine.

The photograph reproduced on this page was rushed to the Telegram, and appeared with an accompanying story in its noon edition on opening day, in such size as to plainly show portions of the copy on the theatre front.

While the State established an opening day record, its opposition did the same—in reverse English.

School Essays Aid Grosses On 'Sawyer'

A well conceived and executed campaign to interest the metropolitan public school children in the showing of "Tom Sawyer" at the New York Paramount, was effectively consummated by Alex Gottlieb and Eddie Hitchcock of the Paramount publicity staff. An essay contest was the basis of the campaign, which involved the participation of elementary and high school students throughout the city.

Three students, selected from each New York high school, were invited to attend a preview of the Mark Twain classic. The best of the write-ups on the picture appeared in the school paper. These publications were then sent to the Paramount publicity department, where the best written stories were selected for money prizes. All this was done before Christmas holidays and opening of picture. Stories of contest appeared in local dailies.

Letters about the showing of "Tom Sawyer" at the New York deluxe operation were sent to every elementary school principal, with a copy for each teacher to read in her class. Letters were invitations for students to submit 100 word compositions on what they thought of picture. Essays were to be accompanied by theatre stub. Guest admissions served as prizes for the best.

Manager's Efforts Are Lauded by Entire Town

Winning the loyal support of every member of the high school in his city, as well as all the boosters of the town, is one of the accomplishments of J. M. Blanchard, manager of the Strand, Sunbury, Pa. Blanchard got a two column write-up in the local paper when he promoted a fund to charter buses to convey the Sunbury high school band to a football game in a nearby town.

The band has 80 members, and the entire town as well as the students and faculty of the high school were highly appreciative of Blanchard's personal efforts in their behalf. School boys staged a special downtown parade in celebration of the event.

INGRAM TO DIRECT

Rex Ingram, famous director of "The Four Horsemen of the Apocalypse," "Scaramouche" and other great box-office successes, has been signed by the Paramount studios in Joinville, France, to direct three pictures, to be placed in production within the next few weeks.

City Manager Elected To Civic Post

That interests of Publix in Augusta, Georgia, are in extra-ordinarily capable hands is indicated by the recent election of Frank J. Miller, Publix city manager, to the Augusta Civil Service Commission, a body of five men which supervises local fire and police departments and exercises power which exceeds even that of the Mayor and City Council.

Selected for the post by the City Council, Miller's term is for five years. Other civic distinctions which have sought him out in the past include the presidency of the Augusta Chamber of Commerce and the Rotary Club.

Type Trailer Appended To News Plugs Comedy

Trailer for "Up The River" at the Coronado, Rockford, Ill., managed by Louis St. Pierre, was one frame appended to the newsreel, reading:

"Rockford, Ill., prepares for tremendous laugh cyclone as Coronado management announces 'Up The River,' fun riot with Spencer Tracy and Warren Hymer, newest comedy team, as the attraction for Nov. 27th, etc." Laughing record played on the stage accompanied this.

Radio Names Booked In South

Stimulating December and January business in eighteen Publix-Saenger situations, the "WSMB Radio Artists Frolic" has been booked by R. J. O'Donnell, for a tour of the circuit, playing in each theatre in conjunction with flat buy pictures. Extraordinary business welcomed the attraction in Jackson, Miss., first town on the route.

Comprising seven artists from Station WSMR in New Orleans, operated by Saenger Theatres and a large department store, the Radio Artists Frolic possesses unusual pulling power by virtue of the enormous popularity the individual artists enjoy on the air. Talent cost to each theatre is reasonable, and the group travel by automobile, cutting transportation costs. Stage setting used in each town represents a radio studio.

Managers are provided with publicity suggestions and information in a complete manual compiled by Joe M. Estes, Publicity Director of the Saenger, New Orleans.

AMOS 'N ANDY SECTION

Manager Harry Herman promoted an Amos 'n Andy newspaper section to advertise the coming of "Check and Double Check" to the Paramount, Waterloo, Ia.

TRADEMARK FOR SAFETY

Increased good-will of Chamber of Commerce and local newspaper has been procured by Manager J. F. O'Hern for the Olympia, Chelsea, Mass., by co-operation in a safety drive. Reproduced below is seal used in the campaign for careful driving which appeared on front page of the Chelsea Record. Stickers were pasted on autos. Publix insignia received city-wide attention. Taken from Publix Opinion files, stunt is especially recommended for these inclement days.

Join the Careful Drivers,
Put This On Your Auto



Are you a careful motorist?

Do you want to help the police, Chamber of Commerce and others reduce the number of accidents in Chelsea?

If you do, then affix one of the stickers, such as pictured above, to your automobile.

You will receive one in the mail within a day or two, with other safety campaign material.

This safety sticker for autolists is only a part of the contribution

of the Evening Record and the Olympia Theatre.

Sec. Hyman Kaplan of the Chamber of Commerce is sending out more than 2,000 of these automobile stickers and they may be obtained at the Olympia and the Evening Record.

When putting them on the automobiles, do not place them in a position which in any way obscures the driver's vision. The best place is on the right lower corner of the rear window.

THOMAS A. EDISON SPONSORS PREMIERE OF "BILLY THE KID"

World premiere of "Billy the Kid" on the Realife screen in Detroit, sponsored by Thomas A. Edison, indicates to clear headed showmen that no famous personality is too great to be tied in with a local campaign, provided the matter is handled intelligently, tactfully and along common sense lines.

Believing that this world premiere of the first third dimension film needed a certain touch to make it stand out as an event above average importance locally, and far-reaching in national significance, Art Schmidt, Advertising Director of Publix Michigan theatres in Detroit, concluded that Thomas A. Edison was the logical man to participate in the opening of such a picture, to dignify such an important event.

An urgent wire to Edison, signed by District Manager Nate Platt, was sent to his home in West Orange, N. J., at midnight, to insure it against being forestalled and sidetracked by secretaries. By return wire, bearing out the common knowledge that the noted inventor rarely sleeps, came the reply. Mr. Edison accepted the invitation to open a pre-view showing of the picture at the Paramount in Detroit by closing a circuit from West Orange, starting the show.

Editors Grab Story

Local screen editors grabbed the story. Edison's name, attached to the premiere, instantly stepped it up to an event of national importance. Space was devoted to the Edison angle, to the picture, and to the premiere itself.

Social and civic leaders accepted invitations to the premiere. The Mayor received a special invitation from a girl on horseback, in cow-puncher costume, in front of photographers on the steps of the City Hall, the first time he has ever tied in with a Detroit theatre.

A comprehensive campaign augmented the Edison tie-up in putting the picture across. Schmidt was assisted in this by Lyndon Young and Lou Smith of his publicity and advertising staff.

Combination Ads

First ad appeared on Sunday, prior to the Thursday preview and Friday opening, when a 9-inch box was run on top of the regular combination, in all papers. Ads appeared daily in three papers thereafter, increasing in size until Friday. Ads did not "float" outside, but appeared each day at the top of the combination, thereby gaining position and size-importance. The schedule was "scattered," so that one paper each day had an exceptionally large announcement.

Front of the Paramount received elaborate treatment, and a special valance was used.

A special plunger trailer ran in

TICKET SELLING FRONT!

One of the most attractive fronts ever seen in the Northwest had much to do with the records hung up by "All Quiet on the Western Front" at the Century Theatre, Minneapolis, where it ran for three weeks, states District Publicity Director Martin P. Kelly.

The front was designed by Gene Hundredmark, art director of the Northwest Division, under supervision of Manager Harold Kaplan and Advertising Director Fay Tyler of the Century.



THIS SOLD TICKETS!

Use your magnifying glass on the copy in the ads reproduced here, on "Billy the Kid." Together with the prolific publicity on the world premiere of this picture on the Realife screen, at the Paramount Theatre in Detroit, they succeeded in packing them in for

Detroit's most successful premiere—and a highly profitable subsequent run. Publicity Director Art Schmidt and his ingenious aides, Lou Smith and Lyndon Young, tied Thomas A. Edison in on the event! The story on this page tells about it.



Leo Reisman Gaining In Favor

Entering his sixth week at the New York Paramount, Leo Reisman of the swanky Central Park Casino is adding a Broadway triumph to his Park Avenue reputation, crashing the picture house reviews of critics. One has referred to the Paramount orchestra under Reisman's baton as the "ablest dispenser of popular musical numbers now at large."

In handling Reisman, Boris Morros is striving for melodic yet rhythmic effects, emphasizing strings and playing down blaring brass, to excellent audience effect. The augmented Paramount orchestra has been costumed in black and white and given stools instead of chairs, for more erect appearance. Presentation alternates weekly between the stage and the pit, in concert style on the former. In the pit, stage seating of the band is preserved, giving an immense flash; drums in the center, high, instead of at the right of the pit, and flanked by two pianos. Diagrams of the seating, both pit and stage, may be obtained for out-of-town theatres by getting in touch with Ed Paul, musical director of the New York Paramount.

First-Time Patron Puts Theatre on Front Page

Persons who have never seen a movie are getting scarce, but City Manager Edward Hart netted a front page story in one of the Newburgh, N. Y., papers, by digging one up to see "Amos 'n' Andy" at the Academy.

The Academy's new patron was the driver of a postal truck, who goes to work at 3 P. M. and continues until 2 A. M. For 12 years he has stuck to his job for 365 days a year, with no illness and no vacations, and for 18 years he had not been in a theatre. Now he plans to get a couple of hours off every week.

'CIVIL WAR' RACKS DENVER DISTRICT

"Civil War" racks C. Clare Woods' district of Milton Feld's division, raging between theatres north and theatres south of Denver. Objective of the northern forces, aggressors in the conflict, is more profit in dollars and cents during the Fourth Quarter than the southern theatres will ring up, despite the fact that their opponents' theatres number five to their four.

C. T. Perrin of the Paramount, Cheyenne, captains the attacking group, and John F. Read of the Rialto, Colorado Springs, commands the southern posts, which comprise in addition to his own theatre, the Colorado Springs Paramount, under M. H. Leahy, the Colorado in Pueblo under George Watson, the Mesa in Grand Junction under Luther Strong, and the Avalon, Grand Junction, under T. W. Thompson.

Perrin's forces include Harry Blake at the Strand, Cheyenne, Larry Starsmore at the Sterling, Greeley, and Al Vincent at the Rex, Greeley.

Each manager has personally posted \$5 with Woods, and the resultant pot of \$45 will be split between managers of the winning group.

The screen rights for "Death Takes A Holiday," successful Broadway stage play, have been acquired by Paramount.

Auto License Is Auctioned For Charity

Funds for charity in Temple, Texas, are being augmented through a stunt evolved by Manager Robert D. Sparks of the Arcadia Theatre, who is auctioning off, in Lillian Roth's behalf, the first 1931 automobile license plate issued in the county, with all money over the actual cost of the license to be donated to charity.

Ascertaining the fact that 44,444, popular "poker number," was most sought-after in his county, Sparks procured consent of the West Coast Studios and Miss Roth—"Sea Legs" plays the Arcadia the day the auction ends—to purchase the license in her behalf. The plates were procured from the county and placed on display in the theatre.

Bids are placed in a box within the theatre, and constant newspaper publicity is keeping the stunt—and the picture—alive.

In repeating this stunt, transact the details through Arch Reeves, West Coast.

ALL-SOUND POLICY

Paramount Theatres in Portland, Oregon, and Seattle, Washington, have gone to an all-sound policy. Change was effective in Portland on November 1st, in Seattle on November 8th.

P. T. A. RECOMMENDS!

The following pictures are recommended by the Parent Teachers Association. Be sure to get tie-ups on them with your schools and arrange for publicity on school bulletin boards! Five Paramount pictures are included in the 14 features listed.

AFRICA SPEAKS
THE BIG TRAIL
FEET FIRST
KNUTE ROCKNE FOOTBALL
SERIES
PLAYBOY OF PARIS
SANTA FE TRAIL
SEA GOD
SUNNY
WHOOPEE

ARE YOU THERE
CHECK AND DOUBLE CHECK
LOST GODS
LAUREL & HARDY MURDER
CASE
PRINCE OF DIAMONDS
OUR GANG IN "SCHOOL'S
OUT"
SHADOW RANCH
TOM SAWYER

ECONOMY MUST BE SENSIBLE, SAYS KOERPEL

Economy which is being demanded of theatre managers at the present time must be sensible economy, J. A. Koerpel has warned all managers in his division.

"The fundamental meaning of the word economy is common sense in spending," Koerpel stated. "It is not expected of you to strip your theatres and to strip your advertising and to strip your payrolls.

"Just as an individual who is organically sound may become ill, just so a business structure which is sound may get a little sick. More often than not this illness in business, which means loss, is caused by the same thing as illness in the individual, namely, eating too much, or in our case, spending too much. Just as the doctor orders the individual to stop eating so much, we say stop spending so much. But the doctor does not tell one to stop eating entirely, and starve. Don't starve your theatre, either.

Stick to Newspapers

"I don't want you to go around looking for a panacea. I don't want you, week after week, to do hip-hip-hooray campaigns. I don't want to see heralds given out week after week. I don't want to see novelties for that, because these things can be dangerous as well as helpful. The danger lies in expenditure of dollars which bring in little or no return. Stick closer to your newspapers than ever before.

"When I say newspapers, I do not mean to save \$25 on novelties and add \$25 to newspaper advertising. I don't want you to buy one inch more than is absolutely necessary. You should know by now what is proper, and while I tell you not to take one inch more, I also tell you not to take one inch less than is reasonable.

Selling Most Important

"It isn't so much the size of the ad as it is how well it is built and how many people it not only attracts but sells. You can attract a lot of people to something and not sell them. I have seen ballyhoos which attracted crowds to the front of the theatre—but the crowds walked away. Yet a ballyhoos properly handled will bring people in.

"We always come back to the same thing. It isn't merely what you do that counts, it's how well you do it. One can take a knife and use it to cut off a slice of bread to save a starving man's life, one can take that same knife and kill the man with it. It's simply a question of how you use the knife.

"I want you now, more than ever before, to bear in mind that the three basically sound and sure ways of selling the theatre and its shows are through the newspapers, on your screen and in your lobby. Do that part of the job properly and you have accomplished practically all that can and should be done at this time."

OBITUARY

Sincere sympathy of all Publix and Paramount goes out to the family of Major Arthur M. Jones, who succumbed to a sudden heart attack early Monday morning, Dec. 15th. A graduate of West Point, Major Jones retired from the Army in 1927 and joined Publix at the Metropolitan, Boston, later coming to the New York Paramount as house manager, a position he filled to the time of his death except for a short stay at the Saenger, New Orleans. He is survived by Mrs. Jones and two children.

RAILROAD TIE-UP BOOSTS PICTURE

The title of a current attraction at the Fairfax, Miami, Fla., provided Manager E. M. Holden with a germ of an idea for a tie-up. Holden contacted officials of the Florida East Coast Railway system which netted special heralds, and prominent space at railroad crossings, breaking a long established precedent — all for the showing of "Danger Lights."

Railroad sent out 2000 heralds, in the form of strip tickets. Copy on 200 placards, placed at much traversed railroad crossings, read: "For safety in transportation, use the F. E. C. R. R. For safety in entertainment — see and hear DANGER LIGHTS, first big railroad drama in talk and sound. FAIRFAX (date)." Special window trim was placed in downtown office window of railroad.

WEEK-END POLICY

Policies of the Uptown Theatre, Gardner, Mass., and the Sipe Theatre, Kokomo, Ind., have been changed to Saturday and Sunday opening.

Anniversary Tie-up Easy on Bakery

Bakers being taken for anniversary cakes by Publix managers have reason to thank Herman Bamberger, manager of the Kentucky Theatre in Lexington, for making their load lighter.

The colossal cake which Bamberger promoted for the Kentucky's eighth anniversary made a great flash in the lobby, and the Mayor had to stand on a chair to cut a slice of it on the stage at a Sunday matinee "Birthday Party." But only the top layer was cake; the rest was beaverboard, covered with icing.

Because Bamberger let the baker off easy on the big cake, the chef came across with 800 individually wrapped cakes for distribution to women attending the Sunday matinee.

PRESS GOES FOR 2 "SAWYER" GAGS

The Buffalo Times went for two tie-ups on "Tom Sawyer," at Shea's Buffalo, to the tune of daily front page boxes, five co-op ads totaling 120 inches, and a contest which won 25 inch stories daily for three days. C. B. Taylor effected both.

In the contest, suggested in the Paramount press book, entrants were asked to describe scenes from the book. Two cartoons and a two-column still accompanied the daily story. Charles Rogers, currently on the Buffalo stage, agreed to present prizes and autographed photos to winners, and was tied in on each story.

Co-op ads were secured by offering guest tickets to persons whose names were scattered among classified ads.

HOUSE SUBLEASED

Publix withdrew from Huntington, Ind., effective with the sub-leasing of the Jefferson Theatre on Oct. 1st.

TRADE AREA IS INTENSIVELY CANVASSED

Reaching out for the full patronage potentiality of the area surrounding Providence, R. I., an unusually good means of contacting out-of-town people has been devised by Miss Lea Duhamel, Publicity Director of the Providence Paramount.

Representing the Paramount, Mrs. Anne Davis has been visiting all small towns near Providence as a good will ambassador for the theatre, calling on housewives in the morning and the afternoon, at a time when they seem to be least occupied. Possessed of a fine personality, Mrs. Davis approaches each housewife cordially, but varies her conversation in accordance with the type of woman upon whom she is calling.

Many of these people, she finds, have never visited the Paramount, although they receive the Providence Journal or Bulletin, carrying theatre ads. As a rule they patronize local theatres, playing second or third runs.

Mrs. Davis' talk evolves around the day which nearly all suburban women spend in Providence, shopping, at least once a week. They are told of the theatre's early opening, prices before one and six o'clock, checking service and other conveniences. They are told of coming pictures, and each woman who has not visited the Paramount is given a guest ticket for one.

In checking at the box-office, it is found that practically every guest ticket is accompanied by one or two paid admissions, and that patrons who came to the theatre for the first time in this way are beginning to repeat.

Excellent mailing lists are being developed through these calls, and each woman receives a follow-up letter two weeks after she has been visited.

Cooperating Merchants Appreciate Tie-ups

Tie-ups made by City Manager A. Brown Parkes for "Check and Double Check" at the Strand were so prolific of results for cooperating firms as well as the theatre that Parkes received letters thanking him from two distributors who arranged displays in windows of their dealers.

KNOCKOUT!

Lew Nathan, home office camera expert, takes his favorite camera home with him every night; if he goes to a movie, it goes along. Result, he snapped this knockout display on "Monte Carlo" in a little theatre in upper Manhattan.



PARAMOUNT EXCHANGE ADDRESSES AND EXECUTIVES

Here's how to properly address mail to Paramount film exchanges and executives. File a copy of this information and expedite the work of your department and theatre by using the exact name and address for each communication. Listing of other divisions will appear in forthcoming issues.

EASTERN DIVISION

George J. Schaefer — Divisional Sales Manager

DISTRICT NO. 1

Tom Bailey—District Manager
58-62 Berkeley Street, Boston, Mass.

Boston
New Haven
Maine

Wm. Erbb
E. X. Callahan
J. H. Stevens

Mgr. 58-62 Berkeley St., Boston, Mass.
Mgr. 82 State St., New Haven, Conn.
Mgr. 263 St. Johns St., Portland, Me.

DISTRICT NO. 2

J. J. Unger—District Manager
331-337 West 44th Street, New York City

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SHORT REVIEWS OF SHORT FEATURES

By BURT KELLY

PARAMOUNT

"DISCOVERED" with Solly Ward (7 1/2 min.) Story: Ward and wife scrap. Interrupted by honeymoon couple who quarrel because bride has been kissed before. Groom leaves. Ward's wife consoles girl, admitting she too has been guilty but has never confessed to her husband. Ward, who has been listening, exits to tune "California, Here I Come."

Criticism: Fairly amusing.

Book-Routining: Opening act of front show. Follow with musical or cartoon.

Exploitation: Usual.

"MYSTERIOUS MOSE" Talkartoon (6 min.) Something similar in treatment to "Swing You Sinners." Song is "Mysterious Mose," a "hot" number.

Criticism: Rollicking cartoon. Best since "Barnacle Bill."

Book-Routining: Avoid with mystery feature. Spot prominently, best ahead of feature.

Exploitation: Usual.

"LOVE IN THE SUBURBS" with Victor Moore, Myrtle Clark (20 min.) Story: Domestic complications with the husband caught sneaking in after an all night poker game, the policeman mistaking the wife for the maid, etc. Ends with a grand reconciliation.

Criticism: Moore good in spots. Rather dull on the whole.

Book-Routining: Avoid with domestic features such as "Free Love," "Divorce Among Friends," etc. Although two-reeler, routine early. Follow with musical short that has comedy element such as "One Big Night."

Exploitation: Victor Moore is Broadway comedian. Will be remembered for shorts and part in "Heads Up."

"RUN-AWAY BOYS" Robert Bruce Scenic (9 1/2 min.) Synopsis: Run-away lad and his brother meet a stranger. Stranger tells of his experiences as a runaway. Shots which follow are his adventures. In addition to usual beautiful shots there are some items of interest. Finishes with speaker bewailing the lonely days he spent away from family and friends, and boys deciding to postpone their run-away act.

Criticism: One of the best to date.

Book-Routining: Avoid with "Tom Sawyer." Otherwise good to add class. Separate two comedies or comedy and musical.

Exploitation: Usual for series.

"SKY SCRAPPERS" with Chester Conklin (18 min.) Synopsis: Chester finds himself embroiled with a steel worker on top of an uncompleted skyscraper. Business of walking perilous edges, throwing and catching steel rivets, etc.

Criticism: Typical comedy of thrill type.

Book-Routining: Avoid with talkartoon "Skyscraping" or Paramount short "The Plasterers." Use when slapstick comedy is needed. Balance of shorts should be musical and novelty and should have an element of class.

Exploitation: Use Conklin's name.

"ON A SUNDAY AFTERNOON" Screen Song (6 min.) Synopsis: Family out for an auto ride, and a golfing afternoon. Golf ball turns into bouncing ball and leads in the singing of the song.

Criticism: Maintains average. Song has nice swing.

Book-Routining: As usual.

Exploitation: Usual.

"OL' KING COTTON" with George Dewey Washington (10 1/2 min.) Synopsis: Washington does title song against plantation setting. Up north later he recounts glories of plantation life and breaks into song, with flashback to original setting.

Criticism: Pleasing short.

Book-Routining: Best with sophisticated features. Not a "jazz" subject so do not use as a musical act. Routine as one or two on front show and follow with dialogue comedy short.

Exploitation: Washington has been on Publix unit show circuit for years and is a great favorite. Also known for other shorts. Give generous mention.

"ROW-ROW-ROW" Screen Song (7 min.) Synopsis: Bowery is setting for opening of this screen song with dog getting next to cabaret girl and then running away to avoid her. He ends in a row boat and bouncing ball carries on from there.

Criticism: Not quite up to standard but still good entertainment.

Book-Routining: Usual.

Exploitation: Mention trade mark.

"STUDIO SAP" with Chester Conklin (18 min.) Synopsis: Pest in movie studio. Pie throwing starts on a bakery set—and that's that.

Criticism: Old fashioned custard pie type of comedy. Book-Routining: Avoid with "Sea Legs." Use with exceptionally strong program having plenty of class—this one hasn't!

Exploitation: Don't oversell. Conklin's name might be mentioned.

WARNER

"CURSES" with Erwin O'Brien Moore (15 min.) Synopsis: Burlesque on old fashioned blood and thunder melodrama. The audience reacts to the lurid story with cheers for the hero and jeers for the villain.

Criticism: Excellent satire. Great for the better type audiences.

Book-Routining: Use with light comedy feature. Routine immediately after newsreel and follow with musicals.

Exploitation: Program mention. Miss Moore played in "Street Scene."

"ONE ON THE AISLE" with Lon Hascall (7 min.) Story: Movie patron anxious for a quiet evening makes the mistake of sitting next to a flapper and her beau. She does everything possible to annoy the patron, and

between the three of them, even the hero on the screen is irritated enough to call an usher.

Criticism: Neat little sketch.

Book-Routining: Can be used on any program. Opening act of front show and follow with musical. Might be novelty to run after "silence" trailer if theatre uses one.

Exploitation: Program mention. Hascall is vaude and musical comedy star.

"MODERN FAIRY TALES" Novelty Comedy (7 min.)

Synopsis: Ten preposterous episodes are depicted. They are in the nature of a Scotchman throwing a party, a barber refusing a tip, etc.

Criticism: Good novelty subject containing plenty of chuckles.

Book-Routining: Use as novelty on any program. Routine early and follow with musical.

Exploitation: Program mention.

"THE THIRTEENTH PRISONER" with Willie Howard (8 min.) Story: Partly played in Jewish dialect by Howard and his lawyer. Comic scenes in jail.

Criticism: Fairly amusing sketch.

Book-Routining: O. K. with anything except features with many prison or court scenes. Follow newsreel in spotting, and succeed with fast musical.

Exploitation: Howard's name and title only.

EDUCATIONAL

"HOLLYWOOD THEME SONG," with Eddie Gribbon (20 min.) Subject is a grand burlesque of musical opera type of film and should prove little short of a sensation. It deserves special treatment.

Story: Gribbon, as a soldier overseas, breaks into song at the least provocation, whether it be as a German prisoner, at mess, etc. During battle, Gribbon is splashed with mud by rifle shots, which prompts him to do a song "a la Jolson." Entire subject is done in burlesque of theme song craze.

Criticism: Magnificent idea excellently worked out. Should panic the more intelligent audiences. A hilarious two-reel comedy!

Routining: Would avoid using on program that even contains trailers of coming musical films. Would routine immediately after short dialogue comedy act, following with feature. Close in quickly at end to help closing laughs.

Exploitation: Starting time, together with suitable line, should appear in ads for complete audience understanding and appreciation. (Opening titles explain burlesque treatment). Originality of film should be good for feature stories. Sennett and Gribbon should be given heavy plug in all ads. Care should be taken in exploitation to avoid boomerang effect on coming musical features.

R.K.O.

"TRADE GINSBURG" with Nat Carr (17 min.) Story: Ginsburg tries to sell a pocket radio outfit to Simmonds. Simmonds goes to wilds of Africa with inventor following him. Ostrich swallows radio, cannibals capture the white men, etc.

Criticism: Ostrich talking via radio is good for laughs.

Book-Routining: Use with dressy semi-comedy feature. Second or third act of front show and follow with cartoon. Precede with musical.

Exploitation: Title is good and Carr might be mentioned.

"TOO HOT TO HANDLE" with Louise Fazenda (21 min.) Story: Social hokum with Louise Fazenda taking charge of a Blue Book Social Agency. Later she gets into a fox-hunt as one of the hard riding Fairfaxes of Virginia and is given the wildest ponies. From here on it is fox-hunt comedy of the usual kind.

Criticism: Fairly amusing comedy of this type.

Book-Routining: Avoid with feature "Are You There." Precede with musical act and follow with cartoon.

Exploitation: Heavy on Fazenda name but don't oversell subject.

METRO

"LOVE BUSINESS" Our Gang Comedy (20 min.) Story: Gang falls in love with the teacher and Tubby actually goes so far as to propose. Does it by reading Mother's old love letters. Plenty of inter-gang action.

Criticism: Best of the last few gang shorts.

Book-Routining: Can be used with anything. Just ahead of feature. Other short musical or novelty.

Exploitation: Usual mention for Gang Series. Use flip line in copy to convey idea that Gang has fallen in love.

"THE ROUNDER" with Dorothy Sebastian, Jack Benny, George K. Arthur, Polly Moran. (20 min.) Story: Benny acts part of paid husband at bequest of girl anxious to kid her fiance. He does it so well, he convinces her the fiance is after her money. She gives latter the air and invites Benny to come again.

Criticism: Will be well received by better class audiences. Depends on lines for its laughs.

Book-Routining: Best to use with feature needing dressing up such as "Min and Bill." Routine ahead of feature preceding cartoon. Use musical before it.

Exploitation: Plug the four names in cast. They're known!

PATHE

"KID THE KIDDER" (cast not listed), (21 min.) Story: College stuff with the boys trying to have a good time with egotistical football hero. He turns the tables on them and has a laugh at their expense.

Criticism: Well done.

Book-Routining: Use for youthful touch. Routine just ahead of feature. Other shorts musical and novelty.

Exploitation: Program mention. Play up in college towns.

"DANCE WITH ME" with Arthur Wenzer, Mabel Palmer (16 min.) Story: Rich society matron at the Teamster's Ball in search of a husband. Chairman of the ball acts as her escort. Comedy business between them.

Criticism: Good characterization by couple. Mildly amusing.

Book-Routining: Use on farce comedy program, routine ahead of feature and following with a cartoon.

Exploitation: Program mention.

UNIVERSAL

"WEE WEE MARIE," with Slim Summerville, Eddie Gribbon (20 min.) Story: This is practically a sequel to "Parlez Vous" with the same cast playing the same parts. They are still billeted in the small French village and the two boys are still arguing over the same French girl. Everytime a shell hits and leaves a hole in the street Slim runs and lays down in it and groans "They got me Pal." By this ruse he gets the boys to send his mother twenty dollars that he owes her. It works fine till he tries it twice on Gribbon. The company is ordered up to the front and Gribbon gives the girl a parting gift, a brassiere. Up at the front the two boys go on an exploration party to capture an enemy prisoner. Slim gets lost and dons a German suit. The other boys return with a prisoner only to find it Slim. Later when they go over the top Slim falls and cries "They got me Pal." Gribbons goes to investigate and upon opening Summerville's shirt he finds him wearing the brassiere.

Criticism: Not as good as the first one but an excellent comedy and should prove sure-fire. Production above average.

Booking-Routining: Avoid playing with war features. Suggest it be used with society drama type of feature. Should be given prominent position on program, preferably immediately prior to feature. Close in quickly at finish to help closing laugh.

Exploitation: If played after "Parlez Vous" suggest it be given generous mention and that copy recall the earlier subject. Any American Legion or Army tie-ups that could be made would prove effective as the boys will enjoy the subject.

"SINGING SAPS" Oswald Cartoon (7 min.) Synopsis: At the beach, Oswald amuses himself playing a fiddle while various snails, etcetera do the usual dances. Highlight of subject is Oswald's attempts to rescue a hippopotamus who is drowning and put him through a wringer to get the water out of him.

Criticism: Up to standard of this series.

Booking-Routing: Usual cartoon treatment.

Exploitation: Usual cartoon mention.

TIFFANY

"STRAIGHT AND NARROW" with Ed Robbins, Allen Jenkins (7 1/2 min.) Story: One of the members of the Ex-Convict Club relates the story of the perfect crime to the club members in session. How it was done and how the criminal was caught makes up the story.

Criticism: Interesting playlet.

Book-Routining: Should be used with a light comedy feature. Avoid with mystery, detective, or gangster feature. Routine as opening act of front show and follow with musical or as number two act preceding with musical and following with fast comedy.

Exploitation: Subject lends itself to exploitation and angles along this line might be put to work—"the perfect crime," "when a perfect crime is not so perfect," and "the regular meeting of the ex-convicts' club." Allen Jenkins proved a high spot in the prison play "The Last Mile."

"A STUTTERING ROMANCE" with Joe Penner, Dorothea Chard (8 1/2 min.) Synopsis: The stuttering boy proposes and is informed that the answer will be yes when he overcomes the stuttering habit. Penner gives a good characterization and as an inventor of gadgets manages to "hoke" up the subject.

Criticism: Amusing with several laughs but falls flat at finish.

Book-Routining: Use as opening act and follow with a musical or novelty.

Exploitation: Principals not known to movie audiences.

"THE LITTLE BIG HOUSE" Chimp Series (15 min.) Synopsis: A travesty of gangster and jail break features. Monkeys speak in dialect in this short. Hero, unjustly jailed, manages to escape during a jail break and beats up the real crook in the apartment of his sweetheart. The fight is excellent.

Criticism: Most amusing of series. Exceptionally good novelty short.

Book-Routining: Avoid with cartoons or other novelty shorts. Number two on three act front show following with musical subject.

Exploitation: Good to get the idea across that this is a monkey picture burlesquing "The Big House." Two titles should be tied in.

SELLING "FREE LOVE"

By JOE WEIL,
Director of Exploitation
Universal Pictures Corporation

Here is a picture that must be seen to be fully appreciated. Its striking theme and wit beggar description. "Free Love" is a screen version of Sidney Howard's stage play, "Half Gods," produced by Arthur Hopkins in New York. It is a Hobart Henley production and is the neatest piece of directorial work he has ever put out. It features Genevieve Tobin and Conrad Nagel in their first production since that sterling success "A Lady Surrenders." Everyone who saw this last named picture is a certain customer for "Free Love" when they hear that Tobin and Nagel are in it. Tie-up to "A Lady Surrenders" in all your advertising and general announcements.

You've got a great supporting cast too—Zasu Pitts, Slim Summerville, Monroe Owsley (from "Holiday"), Richard Tucker, George Irving, Ilka Chase, Bertha Mann and Reginald Pasch. Everyone delivers a tip-top polished performance.

"Free Love" has a pippin of a plot! It concerns the struggles of a young married couple, who sail the ship of marriage without wrecking it on the reefs of divorce and, although it crackles with startling drama it is packed with laughs all the way through and will keep audiences in constant mirth because of its thrilling exposé of the subtle differences and philanderings of young married life.

Genevieve Tobin plays the part of the bride who eventually begins to yearn for Free Love and wants to divorce her husband who is deeply in love with her. Conrad Nagel is the young husband who would do anything for his wife but craves eight hours sleep more than he does bridge parties and the rounds of society. They fight it out and the climax is a scene that will take the audience's breath away! Nagel, tormented with love and jealousy to the breaking point, hauls off and socks the wife in the jaw. She goes down but comes up at the count of nine loving her husband more than ever and goes chasing after him to save him from the divorce court.

That sock in the jaw is going to set the whole town talking. You can capitalize on that punch in newspapers by starting a discussion in a newspaper, drawing attention to it in your ads and in your lobby display and on everything you get out for the picture.

You can go after the women's clubs because this is a marvelous woman's picture and has the breath of scandal that they all like. It presents problems that will keep them talking for a long time.

The title "Free Love" itself is enough to sell the picture from an entirely different angle if you care to make "teaser" use of it. Kid the title as much as you want to. It will bring a different element to your theatre than the married life problem angle will. Use both angles so that you attract both types.

The dialogue in the picture sizzles with punchy copy. Here are some of the lines that can be used to good advantage in ad copy and on lobby display material:

Young wives! Do you know what your husbands are saying about you? Are you worth the price?

Are you a cipher in your own home?

Do you think of marriage as authority for the husband and subordination for the wife?

Hope declares: "It's true—I'm glad it's true! Free to come and go as I like—with whom I like!"

The wife's side of it: "I get up when you want to get up—I go to bed when you want to go to bed. Then after I've spent a whole day doing nothing, I suggest that we go some place in the evening and—you're too tired!"

The husband's side of it: "I work—I slave—and still you put anything—everything before my comfort. I'm nothing—I'm a cipher in my own home for which I pay—and how I pay!"

Have young wives a right to go where they like—do what they please?

He struck her—was he justified? Free Love—answers a million questions to set the millions talking. Is marriage just a knockout, dragout between two people who love each other?

Do little annoyances make for big divorce scandals? What right has a husband to be tired when his wife wants to go out?

Can psycho-analysis solve marriage problems—or does it require a sock in the jaw?

Who called marriage an institution? Is it worth the price?

Note: Be very careful to avoid the salacious or highly spiced sex-angle in your advertising of this picture.

PUBLIX STAGE UNITS TRAVEL 10,522 MILES

The longest railway tickets in the world are used for transportation of Publix stage shows, presented in deluxe Paramount Publix theatres, over a route which swings from coast to coast and from Maine to Texas, 10,522 1/2 miles in all. The tickets, containing 29 coupons, are five feet and six inches in length! Twenty-one railway systems are involved in the weekly movement of Publix companies.

Cost of moving one of these companies over the entire Publix circuit amounts to \$10,000 in railroad fares and \$3,500 in Pullman fares, a total of \$13,500.

With fifty-two companies traveling over the circuit each year, Publix contributes an item of startling magnitude, over \$700,000 yearly, to railways, a tremendous expenditure by but one branch of one company in the entertainment industry.

To coordinate the weekly movement of fifty-two stage shows from city to city, and to synchronize the transportation of the immense amount of both personal and company baggage, costumes and scenery which must accompany each show, the transportation division of the Publix stage production staff must maintain constant contact with every major railway system. Changes in railroad schedules must immediately be reconciled to the inflexible schedule of theatre engagements, for in most instances the jumps between cities are overnight.

In the interval between a final evening performance and a matinee the next day in a city which may be several hundred miles away, not only must the company entrain, but scenery must be crated, costumes packed, baggage collected, and all placed on the same train. In the next city, the scenery must be "hung," costumes unpacked, and everything in readiness in time for a complete rehearsal of artists' specialties, music, lighting effects, and everything included in the modern motion picture theatre presentation.

PONY IS PRIZE IN JUVENILE DRIVE

The Paramount Theatre, Des Moines, and Oranskys, large department store, are sharing the cost of a pony to be given to one of the children attending the theatre in December.

Oranskys are furnishing all material, labor and art-work for a "Toyland" on the Paramount mezzanine, complete with Santa Claus and attendant. It will be opened on December 1st with a children's party, Oranskys paying for all tickets issued.

Co-operation ads are included in the tie-up, effected by Irving Grossman.

Burlington Sees First Full Page Co-op Ad

Burlington, N. C., witnessed its first full-page co-op ad as a result of activity on the part of City Manager H. T. Lashley, recently assigned to the newly-acquired Paramount and Carolina Theatres there.

Ad was on "Whoopie," using the phone number identification angle. A telephone canvass, Stetson tie-up netting a department store window and 24 inch co-op ad, stickers for merchants' parcels and "Whoopie" union cards completed Lashley's exploitation on the picture.

SELLING "THE BLUE ANGEL"

By RUSSELL HOLMAN
Advertising Manager, Paramount Pictures

Second appearance of the sensational "Morocco" flame-girl, Marlene Dietrich. Emil Jannings' first English all-talking picture. Directed by Josef von Sternberg, who made "Morocco." A strong red-meat drama of honor ensnared by an all-consuming love.

Let nobody underestimate the high spot in the minds and affections of the public to which Marlene Dietrich has leaped in the short weeks that it has taken the greatest stars of the screen years to attain. She is today one of the three most potent box office draws in motion pictures. From coast to coast the fans are talking about her. In the home office we can't begin to supply the demand for her photos from the publications of all kinds.

Jannings is especially popular with critics, with customers of Central European origin or sympathies and with that portion of your audiences that appreciate a superb artist. He is particularly a big name in big cities with cosmopolitan populations.

New York critics and public raved over "The Blue Angel." "The two greatest performances—Jannings' and Dietrich's—on stage or screen," said the conservative N. Y. Sun and the rest of the reviews were in the same vein. The picture did swell business right through the pre-Christmas slump.

I'd sell Dietrich:

Now she comes to excite you anew...the glamorous girl of "Morocco"...the flashing wonder-woman who has inflamed the hearts of America...Marlene Dietrich...thrilling you with her beauty...ensnaring you with her brilliant artistry...setting you a-tingle with her exotic mystery...now she comes in an even greater picture than "Morocco"...a poignant story in which the greatest actor of the decade, Emil Jannings, succumbs to her charms...Jannings the Great, speaking English...wrecking your heart and your emotions with his devastating portrayal of love gone mad...Dietrich and Jannings...the screen has never before captured such splendid acting, such soul-rending drama, such marvelous entertainment in one picture... "The Blue Angel"...see it and live a magnificent hour of supreme pleasure!

Emil Jannings...from the idol of a nation to a fool for the mob to jeer at...all for a woman...and such a woman!...Marlene Dietrich...fascinating, cruel, tender, beautiful and supremely alluring...come and see and know why... "The Blue Angel."

Party For Old Ladies Crashes Tough Paper

Toy Matinee Wins Civic Cooperation in New Jersey

Invitation of the inmates of an Old Ladies' Home in New Orleans to a special showing of a French picture at the Globe Theatre procured 250 lines of pictures and publicity in the conservative Times-Picayune. Miss Margaret Lee, publicity director of the Tudor and Globe, handled it, crashing the Picayune despite the fact that the Globe's daily ad rarely exceeds 30 lines.

Probably the first of the broken toy matinees this year was pulled by Robert Jonasson, manager of the Mayfair, Asbury Park, New Jersey.

Co-operating with the fire department, Jonasson managed to secure over seven truck loads of toys. The Saturday morning matinee proved so gratifying, the local press went for page 1 stories the next day, while for a week previously daily stories stressed the event.

A NATURAL!

It was quite a simple job for Manager Ed. Forester to secure the full page ad reproduced below, after delivering an inspirational message to eight pioneer merchants of Kearney, Nebr. Playing on civic pride and stability of their business to leading merchants of your town should net you a similar page.

World Theatre Gets First Nebraska Showing of "THE BIG TRAIL"



"The Big Trail" With Cast of 22,000 From the book and脚本 of the forty-fourth Pioneers who blazed the "Big Trail" and are still in the vanguard today. Their RELIABILITY IS ASSURED.	52 Years Ago.... I used to be a cowboy and a horseman. Then we had a bad winter and I got sick. I had to leave the trail and go back to the city. I never got back to the trail again. Now I'm a horseman again. I'm still in the vanguard today. My name is J.D. Hawthorne.	44 Years in "The Big Trail" is Kearney and as reliable as the Pioneers who blazed "The Big Trail". S. A. D. Henline Drapers	Farmers State Bank Source: R.R. "The Pioneer Bank"	52 Years in Kearney Drapers in business as when we were blazed by a team of horses. Our name is "The Big Trail". C. F. Bodinson Hardware Co.
52 Years Ago.... I used to be a cowboy and a horseman. Then we had a bad winter and I got sick. I had to leave the trail and go back to the city. I never got back to the trail again. Now I'm a horseman again. I'm still in the vanguard today. My name is J.D. Hawthorne.	44 Years in "The Big Trail" is Kearney and as reliable as the Pioneers who blazed "The Big Trail". S. A. D. Henline Drapers	46 Years— in Kearney Source: R.R. "The Pioneer Bank"	45 Years in Kearney Source: R.R. "The Pioneer Bank"	Over 50 Years in Business in Kearney Source: R.R. "The Pioneer Bank"
Eck's Paint Store	46 Years— in Kearney Source: R.R. "The Pioneer Bank"	45 Years in Kearney Source: R.R. "The Pioneer Bank"	45 Years in Kearney Source: R.R. "The Pioneer Bank"	GOLDEN EAGLE Quality CLOTHING
52 Years in Kearney Drapers in business as when we were blazed by a team of horses. Our name is "The Big Trail". C. F. Bodinson Hardware Co.	52 Years in Kearney Drapers in business as when we were blazed by a team of horses. Our name is "The Big Trail". C. F. Bodinson Hardware Co.	52 Years in Kearney Drapers in business as when we were blazed by a team of horses. Our name is "The Big Trail". C. F. Bodinson Hardware Co.	52 Years in Kearney Drapers in business as when we were blazed by a team of horses. Our name is "The Big Trail". C. F. Bodinson Hardware Co.	52 Years in Kearney Drapers in business as when we were blazed by a team of horses. Our name is "The Big Trail". C. F. Bodinson Hardware Co.

YOU HAVE THE
MERCHANDISE
SELL IT!



The Official Voice of Publix

Opinion

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of December 26th, 1930

No. 64

"Despite any obstacles which have arisen in its path, Publix has forged ahead. The organization has become firmer, more muscular, more coordinated and effective an instrument for the accomplishment of its primary purpose—selling tickets for theatres."

—SAM KATZ.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BORSFORD, Director of Advertising J. ALBERT HIRSCH, Editor
Contents Strictly Confidential

JOURNEY'S START!

January 1, 1931!

Is it just another day in the calendar to you? Is it just a routine holiday requiring that special added measures be taken in your theatres? Is it just a time of handshaking, and wishing people a Happy New Year?

Or is it a time of taking stock of yourself as a showman, with a view of bettering yourself during the coming year in the business you have chosen as a vehicle to make you a successful man?

The fact that hundreds of your friends wish you a Happy New Year will not bring it to pass. Mere wishing has never obtained anything. It is *action* that gets things done. Not haphazard, misdirected action, weakened and scattered over an unplanned route, but intelligently controlled action directed along a carefully thought out and explored field. That is why, if you really want to have a Happy New Year instead of just wishing for it, the smart thing to do is to take complete stock of yourself and of the road you will have to travel in 1931.

Do it to-day! Make a complete inventory of yourself and of your actions during the past year from the viewpoint of competent showmanship.

What errors did you make? What caused these errors? Have you eliminated from your make-up those factors which might have possibly led to them? What did you leave undone and why? What preventive steps have you taken to guarantee yourself against a repetition of these omissions? Have you grown in stature as a showman? If not, what has retarded that growth and how can you eliminate these obstacles? Then, when you have completely organized the past and arrived at a correct, unbiased estimate of yourself, you are prepared to plan for the future.

Be sure to plan! A goal is more easily obtained when the road to it is carefully charted. What are you going to do in 1931 that will show a marked progress on the road to your success by the time next New Year comes along? Are you going to organize yourself so that you will bring the best that is in you to bear upon the job of running your theatre? Are you going to keep your mind open and receptive to any new idea for increasing theatre grosses that can be profitably utilized in your theatre? What plans have you for livening up your show during the coming year? For increasing the effectiveness of your ads? For keeping expenses down without affecting the efficient operation of your theatre? For making the Publix theatre entrusted to your care a true community center of which your town can be justly proud?

Opportunities for advancement in Publix have always been great. The 100 Per Cent Club announced in this issue provides a vehicle for self-advancement which cannot help but bring the best showmen in Publix to the top, during the coming year. The merchandise you will have to sell is of top-notch quality. Every facility for selling it will be eagerly placed at your disposal. Even the off-business condition which ushers in the new year is to your advantage in that individual efforts will be more clearly outlined against such a background. The road lies clear ahead of you. It's up to you, now, boys!

On the eve of this 365 day journey toward the goal of greater growth and individual success in the company, Publix Opinion wishes everyone—for, if a wish can do no tangible good, it at least warms the heart a little—God speed, good luck and a happy, prosperous arrival.

New Theatre Tied In With Employment

As a step toward ameliorating unemployment in Chicago, construction of a new Publix-B. & K. theatre at 63rd and Wallace was begun in November rather than in the spring. Coming at a time when new construction was at a minimum, the ceremony of breaking ground for the theatre was hailed by newspapers and civic leaders in glowing terms.

Four papers featured stories and pictures of the ceremony, attended by 10,000 people. Sound newsreel shots were taken and shown on all Publix screens. Speeches by U. S. Senator Glenn, the city attorney, aldermen and business organization officials provided further news interest.

Publicity details were handled by Dave Lipton.

STORIES PURCHASED

Originals recently acquired by Paramount include "The New York Idea," by Langdon Mitchell; "A Party of Baccarat," by Brian Donn-Byrne, and "Reputation," by John Van Druten.

NEW YORK PROGRAM PLOTS

Week Beginning Dec. 26th

New York Paramount

1. Greetings of the Season—Film & Orchestra.....(2)
2. Paramount News.....(6)
3. Leo Reisman.....(7)
4. Trailer on "The Right to Love".....(4)
5. Organ Concert—Crawford & Thompson.....(6)
6. Publix Unit—Frank Jenks.....(31)
7. "Tom Sawyer" (Second Week).....(85)
8. Trailers.....(1) 140 minutes

Brooklyn Paramount

1. Overture—Rubinoff.....(7)
2. Paramount News.....(6)
3. Rudy Vallee.....(8)
4. Trailer on "The Right to Love".....(4)
5. Organ Concert—Barrie & Thompson.....(5)
6. Publix Unit.....(34)
7. "Tom Sawyer" (Second Week).....(85)
8. Trailers.....(1) 160 minutes

Rialto Theatre

"The Blue Angel"—Fourth Week
Rivoli Theatre (22nd)
"The Royal Family of Broadway"—First Week

Week Beginning Jan. 1st

New York Paramount

1. Leo Reisman.....(7)
2. Paramount News, Fashion Reel, Trailer on "The Gang Busters".....(10)
3. Organ Concert—Crawford & Thompson.....(85)
4. "The Right to Love".....(29)
5. Paramount.....(79)
6. Trailers.....(1) 137 minutes

Brooklyn Paramount

1. Overture—Rubinoff.....(7)
2. Paramount News.....(8)
3. Rudy Vallee.....(10)
4. Trailer on "The Blue Angel".....(4)
5. Organ Concert—Barrie & Thompson.....(5)
6. Publix Unit.....(85)
7. "The Right to Love"—Paramount.....(79)
8. Trailers.....(2) 150 Minutes

Rialto Theatre

"The Blue Angel"—Fifth Week
Rivoli Theatre (29)
"Royal Family of Broadway"—Second Week

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Character	Make	Footage	Runn'g Time
	Paid—10 reels (AT).....	MGM		7660	85 min.
	Men On Call—7 reels (AT).....	Fox		5147	61 min.
	The Lash—9 reels (AT).....	1st National		6390	77 min.
	The Criminal Code—11 reels (AT).....		Columbia	8600	96 min.
	Hook, Line and Sinker—8 reels (AT).....	RKO		6785	75 min.
	Fighting Thru—7 reels (AT).....	Tiffany		5250	58 min.
	How He Lied to His Husband—4 reels (AT).....	Brit. Int.		3200	36 min.
	Viennese Nights (Technicolor)—11 reels (AT).....	Warners		8720	97 min.
	Steel Highway—8 reels (AT).....		Warner	6300	70 min.
	Free Love—8 reels (AT).....	Universal		6340	71 min.
	Kiss Me Again (Technicolor)—8 reels (AT).....	1st National		6600	73 min.
	Under Suspicion—7 reels (AT).....	Fox		5675	63 min.
	Charlie's Aunt—9 reels (AT).....		Columbia	7970	89 min.
	One Heavenly Night—9 reels (AT).....	United Artists		7170	80 min.
	(AT)—All Talking				

LENGTH OF TALKING SHORTS

Publix	Movie Memories No. 2	Paramount	900	10 min.
Discovered			680	8 min.
News No. 38			825	9 min.
News No. 39			900	9 min.
Tons of Trouble			715	8 min.
Stateroom No. 19			945	11 min.
News No. 40			800	9 min.
News No. 41			841	9 min.
		WARNER BROS.		
The Pest of Honor			635	7 min.
Tom Thumb Down		UNIVERSAL	825	9 min.
The Love Punch			1700	19 min.
Discontented Cowboys			1700	19 min.
		PATHE		
Under the Cockeyed Moon			1725	19 min.
Kid the Kidder			1875	21 min.
Dance With Me			1485	17 min.
Dangerous Youth			1900	21 min.
Dixie Chase (Sportlight)			785	9 min.
		EDUCATIONAL		
My Harem			1740	19 min.
Trader Ginsberg			1575	18 min.
Too Hot to Handle			1880	21 min.
Hey Diddle Diddle			1700	19 min.
Knights Before Christmas			1660	19 min.
		MISCELLANEOUS		
The Round-Up			1780	20 min.
		LENGTH OF SYNCHRONOUS SHORTS		
		PUBLIC		
Step On It (Cartoon)			575	6 min.
The Little Trail (Krazy Kat Cartoon)		COLUMBIA	625	7 min.
Monkey Whoopee		TALKING PICTURE EPICS	947	11 min.
Like A Beaver			1000	11 min.
		HOLLYWOOD PICTURES		
Talkraphone No. 1			795	9 min.
Talkraphone No. 2			830	9 min.
Slam to Korea		FITZPATRICK	915	10 min.
Monkey Business		UNUSUAL PICTURES	715	8 min.
In Africa (Cartoon)		UNIVERSAL	520	6 min.

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